

EXCEL/5月

21



story and art by RIKDO KOSHI

EXCEL SAGA 21

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21

3. MISSION 1
30,000 MILES UNDERGROUND
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HOMECOMING
69. MISSION 3
THE GAP
101. MISSION 4
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AND THE MACHINE IS ME
133. MISSION 5
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165. MISSION 6
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200. OUBLIETTE
(EXCEL SAGA BONUS SECTION)

STORY AND ART BY
RIKDO KOSHI

ENGLISH ADAPTATION BY
CARL GUSTAV HORN

TRANSLATION
KYOKO KONDO

LETTERING & TOUCH-UP
AVRIL AVERILL

GRAPHIC DESIGNER
NOZOMI AKASHI

EDITOR
CARL GUSTAV HORN

VP. PRODUCTION
ALVIN LU

VP. SALES & PRODUCT MARKETING
GONZALO FERREYRA

VP. CREATIVE
LINDA ESPINOSA

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HYOE MARITA

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EXCEL SAGA

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PARENTAL ADVISORY

EXCEL SAGA is rated TE for Older Teen and is recommended for ages 16 and up. This volume contains fantasy violence and mature situations.

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NO!
MY
PATIENCE
WITH
NOT
SEEING
LORD IL
PALAZZO!
IT'S
RUN
OUT
!!!

MISSION 1
30,000 MILES
UNDERGROUND











YET...
I KNEW
SOMEONE
WAS
WATCHING
ME.

BEING
SWALLOWED
BY
UNTREATED
WASTE
WATER IS
HARDLY A
PLEASANT
WAY OF
DYING.

I WAS
ALMOST
KILLED
THAT
TIME.



IS
THAT
RATIONAL?

I
HAVE
A GOOD
SENSE
FOR
THINGS
LIKE
THAT.

...SHE
HAS
WHAT IT
TAKES TO
EXERT
THAT
ABILITY.



IF
INSTINCT
IS AN
INSTANTANEOUS
ANALYSIS
DERIVED
FROM ALL
OF THE
SENSES,
BASED ON
EMPIRICAL
RULES.

I RECALL
WHAT MS.
MATSUYA
TOLD ME
ABOUT WHEN
KABAPU SENT
THEM DOWN
INTO THE
CITY
SEWERS...





...BUT
EVEN
SO, HE
HESITATES
TO MAKE
HIS
OWN
MOVE.

LOOKING
BACK, THE
DOCTOR
PROBABLY
ALREADY
KNEW
WHERE
THEY
WERE...

I
GUESS
THAT HE
THOUGHT
HE COULD
SECURE
POSITIVE
EVIDENCE
BY
MARKING
THE KING...
OR, AT
LEAST, THE
QUEEN OR
ROOK
MOVE.

AFTER
ALL...
WE
WERE
JUST
SACRIFICES

IT'S
HORRIBLE
THAT HE PUT
OUR LIVES
AT RISK
JUST TO
CONFIRM
THEIR
PRESENCE.

IT IS
LIKELY HE
LACKED PRECISE
DATA OF HIS
LOCATION...OR,
EVEN WERE HE
TO BE FOUND,
SOMEONE WITH
THE SKILL TO
COMBAT HIM.



A MAN
MAY BE
READ BY THE
TOOLS HE
CHOOSES—
STILL MORE
IF THEY ARE
HELD CLOSE
TO HIM.

BUT IF
ISSHII IS
INDEED HIS
SERVANT
NOW...A
METHOD
HVS
OCCURRED
TO ME



HE
THINKS
AS THE
FIRST...
I SHALL
THINK
AS THE
SECOND.

I CREATED
AND
DESIGNED
NISHIKI
THROUGH
MY OWN
PLANS,
AESTHETICS,
AND
SOPHISTICATED
TASTE.

NOW,
I MUST
LISTEN
CAREFULLY
FOR THE
LEAST
CLUE
TO--

THROUGH
HER,
I MAY
OUTWIT
HIM.

**BANG,
BANG,
BANG--**

HEY,
SHUT
UP,
ELGALA!

**THE
TWO-BY-
FOUR
IS
LEANING
ON--**

**THE
HAMMER
HITS
THE
NAIL--**



WE'RE NEVER GOING TO FIND IT UNLESS LORD IL PALAZZO FORGIVES US, SENIOR!

I'M TELLING YOU THAT'S MY INSTINCT ON THIS!

AND SO?

WE'RE NEVER GOING TO FIND IT IF I CAN'T CONCENTRATE!



ELGALA, HAVE GOT TO MAKE SOME NOISE!

B-BUT, SENIOR! I'M SCARED! I'M SCARED! ROAMING AROUND AT RANDOM IN A DARK AND LONELY PLACE LIKE THIS...

HOW DO YOU THINK HE'S GOING TO FORGIVE US? IF WE DON'T GIVE UP TRYING, FOOL!

LESS COW-BELL, ELGALA!



NO NEED TO HURRY...

IT'S NOT LIKE I WANTED TO SEE THEM, SENIOR!

ARE YOU STILL OBSESSING ON THOSE BLOOD-CURDLING VISIONS OF GHOSTLY HORROR?





THEY
CAN
HELP
ME OUT
BY
GUIDING
THE
WAY...

HM...



...WHAT
WAS
THAT...?



...STORY...

YO, EL,
I HEARD
THIS
STORY
ONCE.



WHITE
GATORS

WHITE
GATORS,
ELGALA.

BUT
THEY
DIDN'T
DIE. THEY
SURVIVED,
HERE
IN THE
DARKNESS.
SURVIVED,
AND GREW,
GREAT AND
PALE IN AN
ENDLESS
NIGHT.



IN THE
SEWERS
OF BIG CITIES,
THEY GATHERED...
THE DISCARDS...
THE THROWAWAYS
OF FAST FET
TRENDS, LITTLE
REPTILES,
FLUSHED DOWN
TOILETS BY
OVERTOCKED AND
UNSCRUPULOUS
MERCHANTS.







THIS IS...

AND... WILL THEY GIVE UP?

BUT IT'S INTERESTING DO THEY ACTUALLY KNOW WHERE ALL THIS WATER IS COMING FROWL?

IT'S NOT MUCH OF A TRAP FOR THOSE WHO BRING THE RIGHT EQUIPMENT...

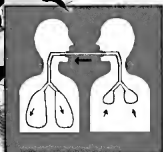
...VERY PRIMITIVE.



...NOW
UNDER-
STAND
!!

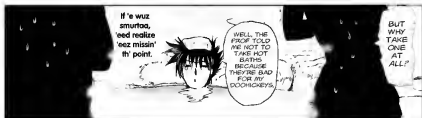
I,
EXCEL...

I HAVE
UPSET
YOU, MY
LORD!
THAT IS
WHY YOU
TREAT
ME THIS
WAY!

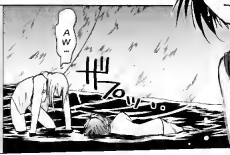
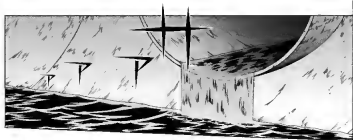


...NO
MATTER
WHAT
IT
TAKES!











SCOLD
ME
ALL YOU
WANT,
LORD!
JUST
PLEASE
LET ME
DRY
OFF!

YEA!
THE
PORTAL
STANDETH
'AFORE
US!

WH..

VERILY,
THE
STRAITNESS
OF MY
FAITH
HATH
REACHED
LORD IL
PALAZZO,
AND OTHER
SUCH
ARCHAISMS!

アッ!!



WELL,
WELL.

...

END MISSION 1



D.I.Y.



EXCEL 5月6月



AT
LAST!
AT
LAST!

PRIVILEGE
OF
RANK!
I'M
GOING
FIRST!

キヤッ
ヒッ



タリッ
タリッ



MISSION 2
HOMECOMING





I'M
BACK
!!



YEAH, WHO
WOULD
HAVE
THOUGHT
I COULD
BE USED
AS AN
AQUALUNG?

I'M SURE
THAT MY
SURVIVAL
INGENUITY
MELTED LORD
IL PALAZZO'S
ANGER LIKE
SNOW IN
SPRING!



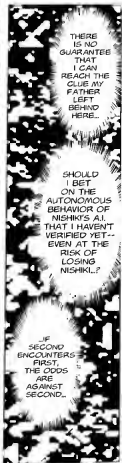




AM I
LOSING MY
COMPOSURE...?

YOUR
AIM
IS TO
COLLECT
INFORMA-
TION.

YOUR
PRIORITY
IS TO
RETURN
ALIVE.



THERE
IS NO
GUARANTEE
THAT
I CAN
REACH THE
CLUE MY
FATHER
LEFT
BEHIND
HERE..

SHOULD
I BET
ON THE
AUTONOMOUS
BEHAVIOR OF
NISHIKI'S A.I.
THAT I HAVEN'T
VERIFIED YET--
EVEN AT THE
RISK OF
LOSING
NISHIKI..?

IF
SECOND
ENCOUNTERS
FIRST,
THE ODDS
ARE
AGAINST
SECOND..



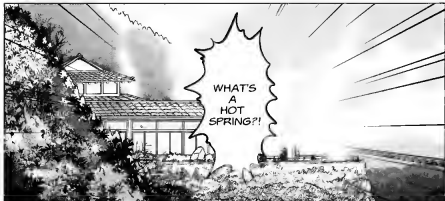
...WELL,
I HAVE
TO
TAKE MY
CHANCES
NOW



...MY
NISHIKI.

GO...





WHAT'S
A
HOT
SPRING?!



hot spring (n.)

A lotus land for lovers where the norms
between men and women fade and the
hedge of common sense is trimmed low

—*New Iwata International Dictionary*, 8th ed.



DON'T
YOU
THINK
SOMETHING
IS WRONG
WITH
YOU AS
A MAN?!

No offense,
Iwata, but yer
noma good 'un
I be passin'
judgment on
that these
days, like.



WE
VALUE
OUR LIVES,
AND IT'S
NOT OUR
KIND OF
THING?

Erm...
how
shall
oh
put
it...

SEE, I'VE GOT THE
DICTIONARY BUILT
IN, TOGETHER WITH
AN ADDRESS BOOK,
AND THIS THING THAT
BEEPS TO REMIND ME
OF MEETINGS. I JUST
TURN THE BEEP DOWN,
THOUGH, ANYWAY, WHY
AREN'T YOU GUYS
GONNA TRY AND
TAKE A PEEK?!



Aye,
well,
it's an
aal-volunteer
army ye
knaa.

IT
SEEMS...
I'M AN
ARMY
OF
ONE!

Sur think
o' yassel'
as sum kind
a' elite
commanda,
oot an a
mission...



TO BE
PRECISE,
MISS MOMOCHI
IS OUT OF THE
STRIKE ZONE
AND, HONESTLY,
MATSUYA IS
NOT MY
TYPE.

Howay,
mgn. Just
lookin' at ye
meks us feel
curd.



HOW
AMAZ-
ING.

THESE
EYES
COULD
SEE THE
WOMEN'S
BATH
FROM HERE,
WERE IT NOT
BEING
BLOCKED
BY A
STONE
WALL!

Thez probably
as good as
one o' them
mid-range
digital
cameraaz.
Not th' geet
expensive
ones, mind.



DID
YOU
KNOW
I'VE GOT
TELESCOPIC
VISION?!

IS THERE
ANYTHING
I, A NEW TYPE
OF ARTIFICIAL
HUMAN HERO,
CANNOT
PEEP? NO,
THERE
ISN'T
(IRONY)!

HOW
TRUE
!



SEE YOU IN HEAVEN SOME-DAY!

Noo
'eez a'
lacust.



A
MAN'S
AMBITION
LIES IN
THIS
SINFUL
FALSE
START!



FATE!
I'M
GONNA
SHOW UP
A LITTLE
EARLY,
YOU
DIG?!



TO THINK
I'M FATED TO
(EVENTUALLY)
HOLD MISAKI'S
BODY CLOSE
TO MINE...
AND I'VE
NEVER
EVEN
SEEN
IT!

Are yu
certain it's
fate? Maybe
it's just a bad
commond line
or summik.



...Ye hev
't remembaa,
'e divven't get
oot much
these
days.

MORE
SPASTIC
THAN
USUAL,
ISNT
HE?

Aye mon.
'Eez like them
bairns ye see at
family ootings on'
such. Th' ones what
get sur excitaad, thez
oolways vomitin' oon
th' picnic table.

THESE
DAYS,
NOTHING.
I'LL BET HIS
PARENTS
NEVER
TOOK HIM
ON TRIP'S,
EITHER.





BUT THERE'S NO RULE AGAINST RELATIONSHIPS AT OUR WORK-PLACE...

CURIOUS? THIS ISN'T SOME SCHOOL TRIP WHERE YOU PLAY TRUTH OR DARE.



DON'T WORRY. I'M JUST CURIOUS.

IS THAT REALLY AN HR MATTER?

...WHY DO YOU CARE ALL OF A SUDDEN...?



...NOW IS THE CHANCE FOR YOU TO GET WILD.



AND...



OTHERS MIGHT HAVE A TWISTED KIND OF LOVE... BUT THAT DOESN'T MAKE OURS STRAIGHT.

YOU THINK SO...?



WELL... CONSIDERING THE ROMANTIC SITUATIONS OF THE PEOPLE SURROUNDING ME, YOURS IS THE MOST STRAIGHT-FORWARD.

THOSE WORDS SOUND PRETTY SCARY COMING OUT OF YOUR MOUTH.



I'M
SURPRISED
YOU KEEP
SUCH
SECRET
TECHNOLOGY
ON A LONG
LEASH.

OH
?

WE
ONLY
TRACK
HIS
WHERE-
ABOUTS...
EXCEPT
WHEN
HE'S
ON A
MISSION,
THAT IS

IF IT'S
PRIVACY YOU'RE
WORRIED ABOUT,
MR. IWATA'S
BEHAVIOR IS
BEING NEITHER
MONITORED
NOR RECORDED
AT THE
MOMENT.



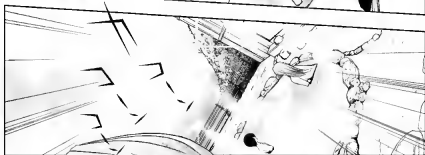
IN
THAT
TREE!

T
H
E
R
E!

...THE
MIRACULOUS
VANTAGE
POINT
FOR A
SNIPER
OF LOVE!

MY
SENSES
DETECT.











IT'S A COURT-SHIP RITUAL THAT'S BEEN HANDED DOWN FROM ANCIENT TIMES IN JAPAN!

WHAT'S EYOBAL ?!

yo • bai (n.)

Sneaking into the opposite sex's bedroom at night and experiencing something rosy.

—New Iwata International Dictionary, 8th ed.



An', if yee divven't knock sum sense into that heed a' yuz double quick, yer gaan s' lose it.

Ahm from Okayama, not Kanohagakure, man.

YOU KNOW ABOUT THIS? YOU'RE FROM A RUSTIC, TRADITIONAL VILLAGE, SUMIYOSH!

A FREE-SPIRITED AND WONDERFUL CUSTOM, WHICH IS SAID TO HAVE BEEN PRACTICED UNTIL RECENTLY IN RURAL AREAS!



UM...

YEAH, THE FIRST TIME THE MUSTACHE TOOK US OUT FOR TRAINING? YOU SNUCK INTO MATSUYA'S BEDROOM, AND SHE KNOCKED YOU COLD? THEN SHE STRUNG YOU UP BY THE ANKLES IN THE WOODS AND IT WAS THREE DAYS BEFORE A HIKER FOUND YOU?

D'ye not remumbaa yu tried this exact same stunt laang ago?



...OH?

Didn't
say that,
even
as a
jerk.

THIS
MAY BE
THE
LAST
TIME WE
EVER
SEE
HIM.



HER
ROOM
IS...

IT'S AN
ODDLY
WHITE
FIELD OF
VISION.

HAVE
MY
EYES
SUDDENLY
SWITCHED?

THE
SMELL
OF
SWEET
PERFUME
AND
GUN-
POWDER...

...MISAKI
REALLY
IS
SHY.

HAHA!
IF MY
EYESIGHT
HADN'T
CHANGED,
I COULDN'T
HAVE
SEEN
THIS
STRING.

H M M

...WAIT.



IF THAT'S
THE CASE,
LET PEOPLE
SAY I HAVE A
DANGEROUS
DREAM! I LAY
EVERYTHING
ON THE LINE
JUST FOR THE
THRILL OF
IT!

AND
DOES IT
MEAN I
SHOULD
OVERCOME
THIS HURDLE
TO SNATCH
A KISS
FROM
THE
GODDESS?



HAVING
MADE IT
THIS FAR,
AM I
ALREADY
WELCOMED?

THE
WINDOW
IS
UNLOCKED...?



SEXY
ADVENTURE
AWAITS
ME!

BUT I'VE
REACHED
THE FINAL
STAGE! THE
TIME FOR
REFLECTION
(IF IT
EVER
EXISTED)
IS OVER!

MISAKI,
I WANT
YOU TO
KNOW--

HERE
I
COME!



--I'M
SERIOUS
!!



I
THINK
YOU'VE
GOT A
LOT OF
SPIRIT.

Five
minutes
later

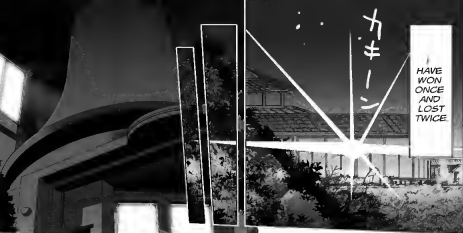












HAVE
WON
ONCE
AND
LOST
TWICE.



HOPEFULLY
NO
CRITICAL
PARTS WERE
DAMAGED
BY THAT
LITTLE DIP
OR PARTS
THAT AREN'T
SO CRITICAL
BUT I'D
RATHER NOT
HANDLE
AGAIN.

..NO
DOUBT
I'LL HAVE
TO DO
ANOTHER
COMPLETE
OVERHAUL
ON IWATA..



ALL
OF
TODAY'S
DATA..
DELETE.

I WAS JUST
TRYING TO
KILL MY
BOREDOM,
WHEN I
HAPPENED
TO SEE THAT
IMPROPER
SCENE.



..HOW
LONG
DO I
HAVE
TO
WAIT...?



...WELL..

た 〇〇〇



...FULLY...

WE...

...ARE...

...RE-
COVERED
!





mm...
WELL,
SHE'S...

HOW
IS
HA-CHAN?
SHE
DOING
FINE?"



...YOU
KNOW, I
HAVEN'T
SEEN
HYATT
FOR A
LONG
TIME,
EITHER.



HEY!
WHAT
?!

OH...



...EH
?



WHAT
JUN!
BONNA
DO!"



SENIOR!
OPEN THE
DOOR! WHY
DID YOU
LOCK IT?
THIS KIND
OF BULLYING
IS AS THEY
USED TO
SAY IN THE
NINETEEN-
EIGHTIES.
"MAJOR
UNCOOL!"





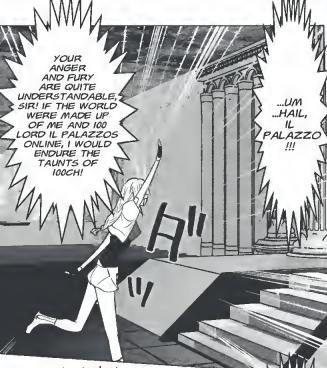
HA...

...HAIL,
UM...

HA...



Um...



YOUR
ANGER
AND FURY
ARE QUITE
UNDERSTANDABLE,
SIR! IF THE WORLD
WERE MADE UP
OF ME AND 100
LORD IL PALAZZOS
ONLINE, I WOULD
ENDURE THE
TAUNTS OF
100CH!

...UM
...HAIL,
IL
PALAZZO
!!!



...WHY
ARE
YOU
HERE?

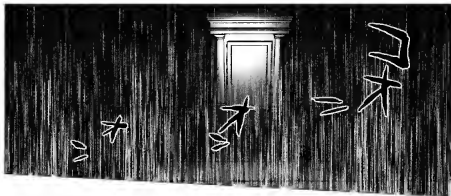


BUT PLEASE LISTEN
TO ME, LORD IL PALAZZO!
YOUR DEAREST PUPIL'S
ARDUOUS JOURNEY, THROUGH
WHICH SHE SOJOURNED ACROSS
THE WORLD BY NIGHT, AND
LABORED WITHOUT REST
BY DAY, ACQUIRING NEW AND
DEADLY TECHNIQUES OF
COMBAT, WAS NOT AT ALL A
WASTE! I WOULD LIKE TO
INSIST UPON THIS,
AND IN SHORT...

IT
WAS
VERY
IRRESPONSIBLE
TO HAVE LEFT
MY GREAT
RESPON-
SIBILITIES
FOR A
YEAR!



...I'M
REALLY
SORRY,
SIR!





END MISSION 2



EXCEL'S AGA



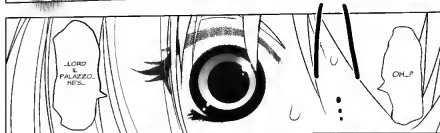
MISSION 3

THE GAP









CAN THIS BE WHAT OUR LORD USES...

A HO-HO-HOLOGRAM?

CAN THIS BE WHAT OUR LORD USES...

A HO-HO-HOLOGRAM?

...

EVEN HIS VOICE...

...WHY ARE YOU HERE?

...

EVEN HIS VOICE...

...WHY ARE YOU HERE?

...THE LORD IL PALAZZO I'VE SEEN BEFORE WAS ALSO JUST AN IMAGE...?

DOES THIS MEAN...

...THE LORD IL PALAZZO I'VE SEEN BEFORE WAS ALSO JUST AN IMAGE...?

DOES THIS MEAN...

IF SO...

ヒッ







LAWS
OF
THE
ACROSS
BASE!



FIRST
!



MEMBERS
OF
ACROSS...



SECOND!
MEMBERS
OF ACROSS
SHALL NOT
RANDOMLY
USE
HERCULEAN
STRENGTH
WITHIN THE
BASE!

SHALL
NOT
RAN-
DOMLY
DO
VIO-
LENCE
TO A
LITTLE
GIRL!

THIRD!
MEMBERS
OF ACROSS
SHALL NOT
RANDOMLY
FLASH THEIR
EYEBALLS
IN THE
DARK!

WAS
SENIOR
ALWAYS
SO STRONG?

THE
WPOSTOR...
SHE'S
TAKING
A
BEATING!

ト
ポ
ッ



WHAT
DOES
THAT
MEAN?

YOU
MUST
BE 18
OR OVER
TO BE
IN
ACROSS!

FOURTH!







DON'T WORRY, YOU DIDN'T MISS ANYTHING. LORD IL PALAZZO IS ABSENT.



HEY! SENIOR!



I MEAN, SOME STRANGER HAS INTRUDED. THE IMPOSTOR IS DOING WHATEVER SHE WANTS TO DO, AND HYATT IS BEING MOUNTED!

"MOUNTED"??



WELL, IT SEEMS WE'RE IN A HECK OF AN OL' SITUATION RIGHT NOW, ELGALA.

WHAT DO YOU MEAN?



NO!

I THINK THE BASE HAS BEEN TAKEN OVER BY THAT IMPOSTOR!

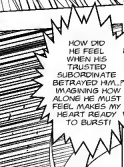


I HATE TO SAY IT, BUT...



DON'T
YOU
SEE?
HE
TRUSTED
ME!

I
CAN'T
BELIEVE
OUR LORD
WOULD
ALLOW
HER TO
TAKE
OVER THE
BASE SO
EASILY!



HOW DID
HE FEEL
WHEN HIS
TRUSTED
SUBORDINATE
BETRAYED HIM...?
IMAGINING HOW
ALONE HE MUST
FEEL MAKES MY
HEART READY
TO BURST!

UM...

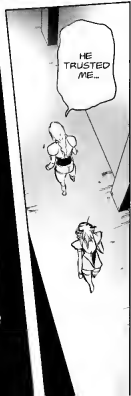
...AND
BECAUSE
HE THOUGHT
SHE WAS ME,
HIS GENTLE
NATURE
PERMITTED
THE DECEIVER
TO SEIZE
HIS VERY
THRONE
ROOM!



I
DOUBT
HE
TRUSTED
YOU!



HE
TRUSTED
ME...



AS YOUR
STHAGCO
BONE SPLINTERS
UNDER MY FIST,
ASTOUND AT
HOW HE YET
CONFOUNDS
THE ENEMY
THROUGH
THREE-
DIMENSIONAL
ILLUSION,
NO DOUBT
HIDING HIS
TRUE SELF
EL SEWHERE!

BUT
LORD IL
PALAZZO
WILL NOT
REMAIN
DEFEATED!

I
WILL
FIND
HIM
AND
HELP
HIM
TAKE
BACK
WHAT IS
OURS!

OUR
MISSION
HAS NOT
CHANGED!
BUT
INSTEAD
OF SEEKING
HIM AT
THE
BASE, WE
MUST SEEK
HIM
WHEREVER
HE MAY
BE!

YOU
DID
CONFIRM
HE ISN'T
HERE,
RIGHT?

...BUT
THESE
AREN'T
NORMAL
TIMES, I
SUPPOSE...

I
STILL
CAN'T
BELIEVE
OUTSIDERS
ARE
IN OUR
SANCTUM...

YEAH,
REALLY.
IT'S
LIKE, WE
CAME, WE
SAW, WE
LOST.

LET'S
TRY
EVEN
HARDER,
ELGALA!



ク
ク
ク

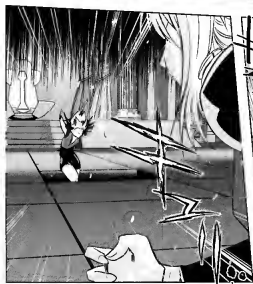
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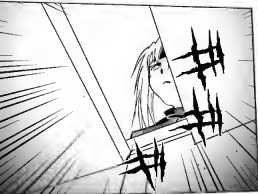
WHERE
WAS
THE
EXIT
AGAIN?

ELGALA
HAVE
A
BAD
FEELING
ABOUT
THIS.

WAS
THERE
A
LONG
HALLWAY
LIKE
THIS
BEFORE?

ク











ARE TROUBLE



YOU

!!



WHO
ARE
YOU?!



YOU
SHOULD
BE
HAPPY.



YOU
MUST
BE
THE
ONE
WHO
EXPULSED
LORD
E.
PALAZZO.

ANOTHER
OUT-
SIDER!

'OUTSIDER'!
YOU'VE
FINALLY
BECOME
ONES
YOURSELVES.







4キッ





カ カ

You make too much mischief.

カ

カ

THE POWER

INCLUDING
NISHIKI'S
SYSTEM?
WHAT'S
GONNA
COME?

L
I CAN'T
GET THE
CONTROL
BACK!



I
HAVE
TO
GET
NISHIKI

WELL

BUT IT
FEELS
LIKE THE
TUNNEL'S
ABOUT
TO--

BARELY,
SENIOR.

ELGALA
!
ARE
YOU
ALIVE?!



THEY
KINDA
LOOK
LIKE
SHIP
DUMMIES.

BUT...
SHOULDN'T
THEY BE
A LITTLE
MORE
CRUSHED
AND
OOZING...

JUST
LIKE I
SAID,
BOSS!
CORPSES!
CORPSES
IN THE
ROCK
FALL!

WHERE
ARE
WE...?

Copy

BETTER
YANK
'EM
OUT

WE'RE
BEHIND
SCHED-
ULE AS
IS.

I
AIN'T
CALLING
THE
COPS

4/11
7

HOW
COULD
THEY
BE
ALIVE?

THEY
DO
LOOK
ALIVE...

BUT -





WHAT SHE SAID.



THANKS FOR YOUR DILIGENT LABORS, CITIZEN.



SINCE WE'RE ALIVE, WE'LL KEEP SEARCHING FOR LORD IL PALAZZO!

WHO CARES?!

わ

ELGALA WOULD NOW WISH TO AMEND MY LIST OF THE WORST DEATHS TO INCLUDE BEING BURIED ALIVE--

I MEAN, SERIOUSLY, I THOUGHT I WAS FINISHED THIS TIME!



AS LONG AS I'M IN THIS LABORATORY, I AM A CAGED BIRD.

S O T R U E -

END MISSION 3

That's
why
I hate
sleeping
outside.

BUGS
AGAIN,
SENIOR.
BUGS
FLYING
ALL
AROUND
ME.

OH,
NO.

float•er (n.)

Small deposits within the vitreous humor of the eye that become visible as floating shapes or specks. Sometimes due to trauma, as may be experienced by boxers or others that have received vigorous blows to the head.

EXCEL'S AGA

MISSION 4
I AM THE MACHINE AND
THE MACHINE IS ME





DID YOU
ALREADY
FINISH
FIXING
NISHIKI-
CHAN?

READY.

OH,
SIR!

ugh
HIM,
TOO.

WHAT
ABOUT
MR
WATA?

YES...
FORTU-
NATELY,
I HAD
A
SPARE
UNIT.





...YEAH

OH...

!!
!!
!!



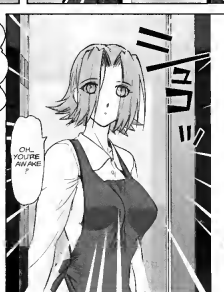
I CAN
EAT
THREE
BOWLS
OF RICE
WITH HER
ENRAGED
FACE
AS A
SIDE
DISH.

...BUT
WHY
THE
BLOW-
ME-
TO-
BITS
PART...?

SHE
SEEMED
TEASING
AND
DEMURE
THROUGH
THE
STEAM.

IS
THIS
THE
LAB?

RIGHT.
MISAKI
AND I
WERE
AT
THE
HOT
SPRING...







HEY !

WHAT'S
THE
BIG, OR
RATHER,
SMALL
IDEA,
SEE?!

NISHIKI-
CHAN,
YOUR
PERSON-
ALITY
HAS
CHANGED

HIGH-
PITCHED,
GIRLISH

SHE--
KUUUUUU--



I
THOUGHT
SOMETHING
WAS
WEIRD!

YOU
SEE...
EVER
SINCE
TERIHA-SAN
DISAPPEARED,
I'VE BEEN
FEELING A
LITTLE
DOWN..

..BUT I
WOULD BE
VERY HAPPY
IF I COULD
JUST TALK
WITH YOU
AGAIN LIKE
WE USED
TO DO.

I MEAN,
I HAD A
GOOD TIME IN
FIRST'S BODY,
BUT TO BE
TRAPPED
INSIDE THIS
DISGUSTING
LOUTA SEX
ROLL--

WHY
AM I IN
SECOND'S..
WELL, YOU
CAN'T
REALLY
CALL
IT A
BODY!

..I THINK
WHEN
TERIHA-SAN
GOT HER
OLD
MEMORIES
BACK..SHE
MUST HAVE
FORGOTTEN
ALL ABOUT
HER NEW
ONES.

I MAKE
THE
PROFESSOR
WORRY ABOUT
ME..I KNOW I
SHOULDN'T BE
LIKE THIS,
BUT...

I'M STILL
WORRIED
ABOUT HER,
EVEN IF SHE'S
BACK WHERE
SHE
BELONGS,
NISHIKI-CHAN.

BUT...

DEEP
DOWN
INSIDE,
I THINK
TERIHA
IS A VERY
FRAGILE
PERSON...

THIS
HAS
TO BE A
MISTAKE!
WELL,
IF YOU
ASK
ME...

FOR
ALL HIS
FANCY
QUANTITATIVE
AND
FALSIFIABLE
PROPOSITIONS,
SOMETIMES
THE
PROFESSOR
AIN'T TOO
SMART!

EVERYONE
ELSE
WHO
LIVED
HERE...
IT'S LIKE
THEY HAVE
A STRONG
FOUNDATION,
BUT
TERIHA...

...WAIT
!

I
CAN
WAIT...

Sigh
I'LL
JUST
HANG
OUT
HERE
UNTIL
HE
GETS
BACK.



...THEN
DO
WHATEVER
YOU
CAN
NOW!



I'M GOING TO THE MAYOR'S OFFICE!



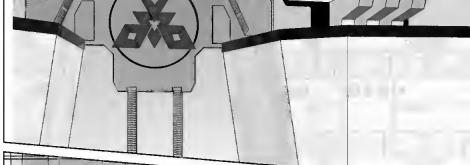


AND
AS
FOR
ME?

RIGHT
!

WHAT
I CAN
DO
NOW
IS--

...TO
SECRETLY
TAKE
A PEEK
INTO THE
PRIVATE
SIDE
OF MY
SHY
SWEET-
HEART!









Um, um,
he's got a Lolita
complex, um, and
he's a pedo, and
he, um, did XXX
and XXX to me
and made me do
XXX on him while
his XXX was XXX..





WOW HE LOOKED LIKE A JUNIOR HIGH SCHOOL STUDENT WHO JUST STUMBLED UPON HIS PARENTS DOING IT.

SORRY, DUDE.

WHL

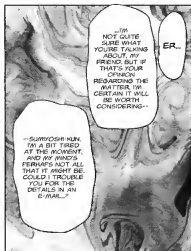


AH, SUZU-YOSHI

HELLO

I THINK THAT J-D IS DIFFERENT

LOL IT A PATH



...I'M NOT QUITE SURE WHAT YOU'RE TALKING ABOUT, MY FRIEND, BUT IF THAT'S YOUR OPINION REGARDING THE MATTER, I'M CERTAIN IT WILL BE WORTH CONSIDERING--

ER...

--SUZU-YOSHI-KUN, I'M A BIT TIRED AT THE MOMENT, AND MY MIND'S PERHAPS NOT ALL THAT IT MIGHT BE. COULD I TROUBLE YOU FOR THE DETAILS IN AN E-MAIL--?



I
SAY!
ISN'T
THAT
ROPPON-
MATSU
!!?!

I'VE
HAD
ENOUGH
PERVERTS
FOR ONE
DAY.

200c
100c

Hm! I'D
BEEN
TOLD
SHE'D
NEED A
PERIOD
OF EXAM-
INATION...

DON'T
YOU
KNOW
?

HAS
SHE
BEEN
FIXED
?!

ER...

AH...

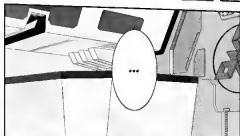
SUPPOSE
SHE
HAS BEEN
KNOCKED
OUT AT
LEAST
ONCE...

BY
THE
WAY,
WHY
IS SHE
HERE?

I
GUESS
SHOUJI
ISN'T
BEHIND
THIS
SITU-
ATION...?

...AND
SHOUJI
WANTED
TO HIDE
THAT
FROM
THE
DOCTOR.





Residential Area ▶06
◀07

YEAH
!







「I'LL
TELL
YOU
AFTER,
OKAY?»



「LISTEN
I'M
GOING
TO THE
BATH-
ROOM..

「I
CAN'T
TELL
YOU
JUST
LIKE
THAT..



「..REALLY
?!

AM I
REALLY
GOING
TO FIND
OUT..?



I'VE
STRUGGLED
TO HAVE
HER SPEAK
THE
SECRETS
OF HER
HEART
TO ME..
FREELY..
OPENLY!

AND
YET,
SOMEHOW..
IT'S NOT
RIGHT!



Could
be!
But
I
still
want
to
know!

GOOTED
FOR
TRUTH

IS
THIS NOT
CHEATING?
WILL NOT
THE WORDS BE
STRANGELY
UNSATISFYING?
TEPID ON MY
HEART, NOT
WARM?



I
LOVE
YOU,
IWATA.



TOO
LATE.

UM...
WHAT
DO
YOU
WANT,
BIG
DADDY?



OH,
ME
TOO,
HONEY!





AIM

READY





—HUH?
?

SO
THAT'S
IT!



IT
WAS
JUST A
TERRIBLE
DREAM.



I'M
SURPRISED
I DIDN'T WAKE
UP EARLIER
AFTER ALL
THERE'S NO
WAY MISAKI
WOULD EVER
BEAT ME--
SO
SAVAGELY

YEAH

HIGHER-
PITCHED,
GIRLIER

S
H
R
I
I
E
E
E
E
K
!



AND
BY
THE
WAY...

...WHERE
AM
I
?!?

END MISSION 4



EXCEL'S AGA



I'M
SORRY.
I WAS
DOING MY
HOMEWORK,
AND THE
TIME FLEW
BY...

NEVER
SEEN
YOU
SO LATE...

YOU'RE
STILL
HERE...?

„PROFESSOR!“



I
THOUGHT
YOU WERE
ASLEEP.
PROFESSOR
I DIDN'T
WANT TO
DISTURB
YOU.

HM?
..

I'M
GLAD
I WAS
ABLE TO
SEE YOU
BEFORE
YOU
WENT
HOME.

NO.
I'M NOT
ANGRY.

EH?!



IT'S
JUST
LIKE A
THEOREM,
MY DEAR.
IF P MEANS
THE PROFESSOR
WON'T GET ANGRY,
THAN ASSUME
U, UMI WON'T
GET SCOLDED.
THEREFORE,
TELL ME
 Σ ...EVERYTHING.

...AS I
TOLD
YOU
BEFORE...
I'M
NOT
ANGRY.

um...

MISSION 5
I AM THE PRESIDENT
AND THAT'S THE MACHINE



PLEASE
STOP
RIGHT
THERE,
UMI-KUN.

I
THOUGHT
IT
WAS BY
YOUR
ORDER,
SIR...

YES,
SIR,
TO THE
DEPARTMENT
OF ENVIRON-
MENTAL
SECURITY...

EH?

...THEN
WHY
IS
NISHIKI
MISSING?

DIDNT
SHE
GO OUT
BECAUSE
SHE WAS
FIXED?

I ONLY
FIXED
HER BODY...
WHAT?
"WENT
OUT"?

...SHE
SEEMED
ALL
RIGHT...

SIR?
UM...
I DON'T
KNOW...

HOW
WAS
THAT
POSSIBLE?

YES,
SIR...?

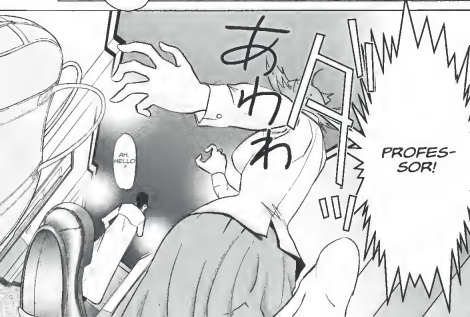
YOU
DID
SAY
"NISHIKI"
WENT
OUT?

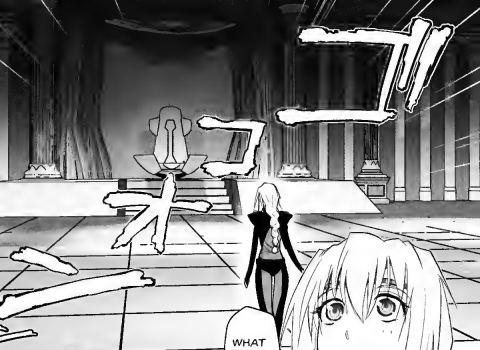
NISHIKI'S
AI HAS BEEN
ALMOST ENTIRELY
DELETED. PERHAPS
THE AUXILIARY
SYSTEM? NO...
EVEN IF IT
HAD BEEN
ACCIDENTALLY
ACTIVATED,
IT CAN'T
SUPPORT
NATURAL
SPEECH!

HOW
COULD
SHE
TALK?

I
JUST
DON'T...

WE
HAD A
CONVERSATION...
SHE KIND OF
GAVE ME
A PEP
TALK.





WHAT THE HELL...?

I'VE NEVER SEEN THIS AROUND THE LAB!!



HUH?



HEY!

WHERE AM I?



LAST
TIME I
CHECKED,
I WASN'T
BLOND.

AND I
WASN'T
A
WOMAN,
EITHER.



HEY,
PROF,
I DON'T
WANT
TO SEEM
UNGRATEFUL
OR NOTHING,
BUT YOU'RE
GETTING
PRETTY...
WHAT'S
THAT BIG
WORD...?

INCOMPETENT.

ほう.

SENIOR?

MISSAKI'S
GONNA
BE
FURIOUS...

AW,
MAN,
WHAT
AM I
GONNA
DO...?



WHAT
ARE
YOU
DOING
HERE?

OH,
IT'S
MISS
AYASUGI.

EH?

SAY,
THAT'S
SOME
GET-UP.









THIS
IS
GETTING
KIND
OF
FUN!

IT'S TRUE
THAT "GUE
SERA, SERA"
HAS ALWAYS
BEEN MY
PHILOSOPHY IN
MY LIFE, BUT I'VE
NEVER BEEN
QUITE
UNACCOUNTABLE
BEFORE!

THAT WON'T
BE MY
CENTRAL
AIM ANY
MORE.

YOU WON'T
RETURN
TO
BUSINESS
MANAGE-
MENT,
MY
LORD?

HUH?

IS
THAT
NOT
SO?

MS.
EXCEL'S
INSTRUCT
IONS BY
THEMSELVES
WILL BE
SUFFICIENT
TO MAINTAIN
CURRENT
CONDITIONS

TAR-
GET...
VALUE?

WE
WERE
ABLE TO
SHORTEN
THE
TIME
SCHEDULE
TO ACHIEVE
THE TARGET
VALUE IN AN
UNEXPECTED
WAY.

ILL
IS
ALREADY
ON
TRACK.

SENIOR,
YOU'VE
CHANGED.

I
MEAN,
ASIAN
SENIOR

DID
I SAY
SOMETHING
WRONG?

YOU GOT
IT! JUST
KICK BACK,
RELAX, POP
A BREWSKI,
AND WATCH
AS I RATTLE
YOUR
NAGGLES LIKE
A SUPER
DREADNOUGHT!

HMM.
IT
SOUNDS
LIKE
HE'S
FRAISING
ME!

ME!

ME...?

I'M TRYING TO BE AS PROSAIC AS POSSIBLE HERE, SHIOUJI.

IT WAS CERTAINLY QUITE SICK.

I WOULD HAVE THOUGHT YOU'D HATE SUCH A COMBINATION.

MY DEAR MATSUYA, I CAN ASSURE YOU THAT I POSITIVELY LOATHE IT.

IT WAS AN ACCIDENT THAT SHOULD HAVE NEVER OCCURRED.

IWATA BECAME NISHIKI ?!

...THAT'S NOT SOME KIND OF METAPHOR IS IT?

SURE, I'M TAKING A RISK! SURE, THIS IS DANGEROUS! SURE, I HAVE A DIFFERENT BODY FOR UNKNOWN REASONS IN A MYSTERIOUS PLACE!

...BUT I JUST GOTTA BE ME!!!





—TELL HIM
"GOOD
MORNING"
FROM ME
WHEN HE
WAKES
UP.

WELL...

I
HOPE
THAT
OUR
MUTUAL
TRUST
WILL BE
ADVANTAGEOUS
TO US
BOTH.

I'M
SORRY,
I DON'T
WISH TO
TAKE ACTION
UNLESS IT
IS ON
DECISIVE
EVIDENCE.



HM...

I
WILL
TELL HIM,
ONLY
IF HE
WAKES
UP.

PROFESSOR,
MR.
IWATA
IS!



LEND
ME
NISHIKI.

BUT
I WILL
GET
RIGHT
TO THE
POINT.

...FRANKLY, I DIDN'T
CONSIDER
IT AN
IMPORTANT
MATTER...

I WILL
OVERLOOK
YOUR NOT
REPORTING
THE
COMPLETION
OF THE
REPAIR.

WELL, I CAN'T
SEEM TO
GET YOU
ON THE
PHONE, SO
KINDLY
PARDON
MY
INTRUSION
AT THIS
HOUR.



...THIS
ISN'T MIRTH,
IT'S PANG.

NO,
NO...

IT SEEMS
YOU'RE IN
A STATE OF
EMERGENCY,
TOO...
DID I SAY
SOMETHING
FUNNY?

...

PROFESSOR!
HE'S
SHOWING
BRAIN
WAVE
PATTERNS
THAT I'VE
NEVER
SEEN!



I'LL GET
BACK TO
MY OWN
BODY
EVENTUALLY
RIGHT?!

AND I
KINDA
LIKE THIS
SORT OF
OUTFIT!

SURE,
IT'S
EVIL,
BUT
IT'S
ALSO
WICKED!

HM
P

I'M
COOL
WITH IT!
THIS KINDA
STUFF
HAPPENS TO
ME ALL THE
TIME!

A
NICE
GUY'S
BRAIN
IN THE
NICE
BODY
OF A
WOMAN!



PASS!

...WIPING
OUT
THE
ENEMY!

AS A
FRIEND
OF
JUSTICE,
THE
PATH I
OUGHT
TO
CHOOSE
NOW
IS...



...ARE
YOU
NOT
FEELING
WELL?

YOU'VE
BEEN
ACTING
STRANGE,
SENIOR..

AH, MISS
AYASUGI.



UH, SENIOR.

MATH
IS
HARD
BUT
SO IS
JUSTICE.

TOUGH
ONE. WHAT
SORT
OF
VILLAINS
ARE
THEY?



LIGHT

WELL, I CAN
SEE
WHY
SHE
CHOSE
THAT
GUY
OVER
WATANABE.

COME TO
THINK OF
IT, MISS
AYASUGI
IS ALSO A
MEMBER
OF THIS
ORGANIZATION!







ALL I
GOTTA
DO IS
FIGURE
OUT
WHERE'S
THE
EXIT..

UMI-KUN'S
BEEN
PRETTY
DOWN
OVER TERHA,
TOO, BUT
THIS IS BOUND
TO CHEER
HER UP. TWO
OLD FRIENDS,
NOW IN ONE
CONVENIENT
BODY!

HEY!
ACTUALLY,
MAYBE I
CAN DO A
GOOD
DEED
COMING
HOME
LIKE
THIS.

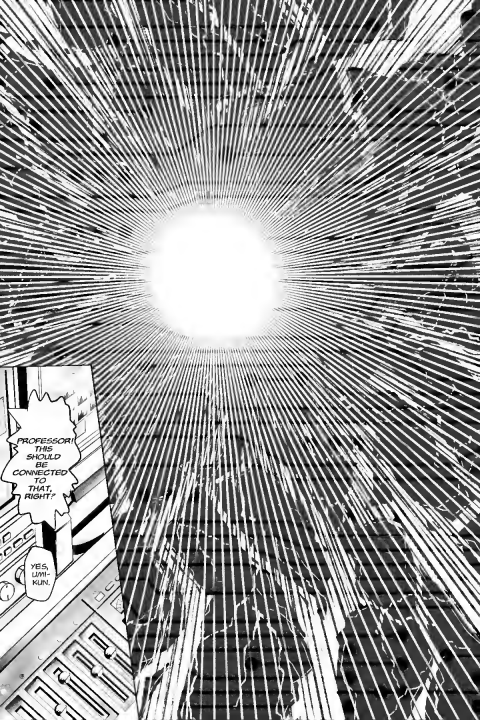


HEY!
WHERE'S
THE
EXIT
?!



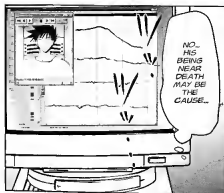


um--



PROFESSOR!
THIS
SHOULD
BE
CONNECTED
TO
THAT,
RIGHT?

YES,
UMI-
KUN.













SENIORI!
MAY I DECANT
THE BOTTLE OF
Château de
Leave-some-fruit-
in-the-sun?
IT'S FULLY
ONE
WEEK
MATURED!

AFTER
WE
CONQUER
THE
WORLD,
THIS
WILL BE
KNOWN AS
PIGEON
DAY.

UW.
NOW
THAT'S
REAL
GOOD.

ε44

ε44

EXCEL'S AGA



OH,
YEAH. YOU
KNOW THAT
OKONOMIYAKI
PLACE DOWN
THE ROAD?
THEY WENT
OUT OF
BUSINESS.

THEN, A GUY
WITH LONG HAIR
IN A CLOAK SHOWED
UP. ACTED REAL
SUPERIOR. HE
CALLED ME EXCEL,
LIKE I WAS SOME
KIND OF
SPREADSHEET.



...I
MEAN...
HUP,
I DIDNT
SEE ANY
WINDOWS
THERE.

OUTSIDE?
OUTSIDE
WAS NOT...

OH,
YEAH.
THE GAME
I BORROWED
FROM
WATANABE
WAS BORING.

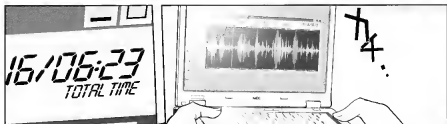
MISS
AYASUGI
WAS
MYSTERIOUS,
YKNOW, AS
USUAL.

OH,
YEAH.
NOW I
REMEMBER.
I HEARD A
FAMILIAR
VOICE,
BUT IT
WAS--

...I
WANNA
EAT
BARBECUE
TODAY.

THEN I
ENTERED
THAT
STRANGE
CHAMBER.
I FELT A
LITTLE
ELECTRIC
SHOCK,
AND THE
NEXT
THING I
KNEW...

OH,
YEAH.
THERE WAS
GRAFFITI ON
THE WALL
OF THE
SEMINAR
RESEARCH
ROOM.



AND ADS
IN MOVIE
THEATERS.
AND
PEOPLE WHO
DON'T USE
TURN SIGNALS.
YOU'RE NOT
THE ONE
WHO HAD TO
DEBRIEF HIM
FOR SIXTEEN
HOURS,
SHIOUJI.

HE
THEN
GOES OFF
INTO AN
EXTENDED
COMPLAINT
ABOUT
DIET
SODA.



NO...
HE
CAN'T.

WELL, I
THOUGHT
IF IT
WAS
YOU, HE
MIGHT BE
ABLE TO CON-
CENTRATE.

IN
THE
FIRST
PLACE,
WHY IS
GETTING
THE
REPORT
MY
JOB?

I
GUESS
SO.

DON'T
YOU
THINK
HE'S...
TOO
FAR
GONE
FROM
REALITY
NOW?

IWATA-KUN
WAS
ALWAYS
SCATTERED,
BUT HE WAS
NEVER
THAT
BAD
BEFORE.

I
THOUGHT
IT
MIGHT
HAPPEN.

YOU
GUESS
SO?

INSTEAD,
HE HAS
ELECTRONIC
ANALOGUES.
HE IS NOT,
AS IT WERE,
CALIBRATED
TO
PERCEIVE
REALITY.

IWATA HAS--
LAST TIME
I CHECKED--
BITS OF HIS HUMAN
BRAIN REMAINING.
BUT HE NO LONGER
HAS THE HUMAN
SENSES THAT THE
BRAIN WAS
EVOLVED
TO USE.



BUT
ISN'T
THIS
REALLY
A
SERIOUS
PROBLEM?

LOOK,
IWATA
WAS
ALWAYS
IN HIS
OWN
WORLD.

THIS
MAY
BE ONE
OF THE
CAUSES
OF THE
INCIDENT.



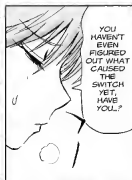
I
DON'T
KNOW.

THE
DIFFERENCE
OF COURSE,
IS THAT
IWATA'S
BRAIN WAS
ACTUALLY IN
FIRST AS FOR
WHY THIS
SWITCH
HAPPENED...



IF
YOU'LL
RECALL,
HE WAS
INSIDE
FIRST FOR A
TIME

WELL,
OF
COURSE
IT'S
TECHNICALLY
POSSIBLE
FOR IWATA TO
FIRE SECOND.



YOU
HAVEN'T
EVEN
FIGURED
OUT WHAT
CAUSED
THE
SWITCH
YET, HAVE
YOU..?



A
HUMANITARIAN
SOUNDS ABOUT
RIGHT. THAT IS,
IF I HAD
100 IWATAS AS
HUMAN TEST
SUBJECTS,
I'VE GOT
JUST ENOUGH
COMPASSION
TO SAVE
ONE, AND DO
TESTS ON 99.

I DIDN'T
KNOW
YOU
WERE A
HUMANI-
TARIAN.



THERE
IS ONE
WAY
I HAVEN'T
TRIED TO
REPRODUCE
IT YET...
BUT
THERE
IS NO
GUARANTEE
HE WOULD
COME BACK
AGAIN
THIS
TIME.



I'VE
TRIED
IT
EVERY
POSSIBLE
WAY IN
SIMULATION.

COULD
YOU
TRY TO
MAKE IT
HAPPEN
AGAIN?



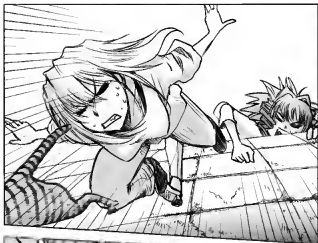
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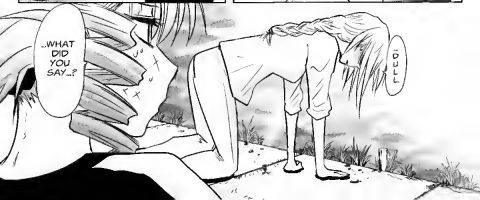
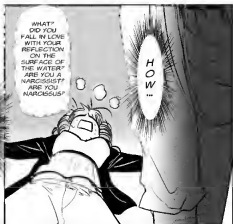
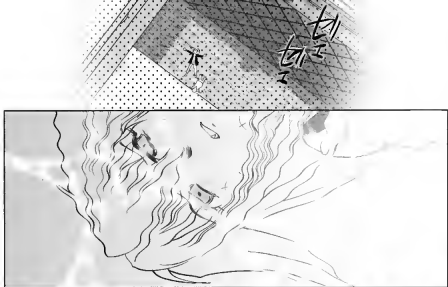


MISSION 6

TO BE BORN UNTIL YOU ARE CHOSEN







I
SAID
I'VE
GONE
DULL
!!!



THAT'S
WHY
LORD
IL
PALAZZO
GOT SICK
OF ME!

THAT'S
WHY
I'VE
FALLEN
BEHIND
SO MANY
TIMES!

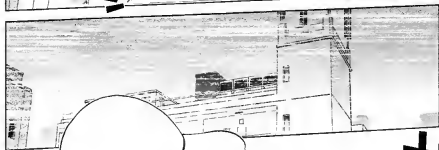
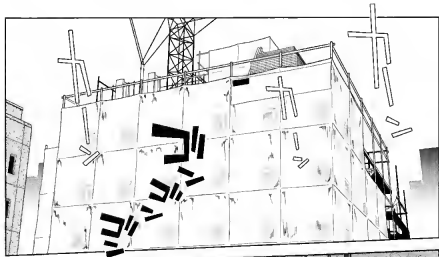
I FELL
INTO
ROUTINE,
TREATING A
REVOLUTION
LIKE IT WAS
EVERYDAY
LIFE!

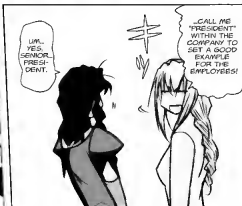


I'VE
BECOME
HYP-ES-
THET-IC,
ELGALA!
EVEN THE
SPLIT ENDS
OF MY HAIR
HAVE
INCREASED!

I'VE
GONE
WAY
TOO
DULL!









SINCE
THE
TIME I
LEFT
THAT
APART-
MENT...

Reet.
It iz
yu an
'aal...

Erm,
how
lass.
Miz
Ayasugi,
Innit?

HUH
...?

Are
ye
not...

HEY!
SUMI-
YOSHI?

...why
did ah
come
across
'er noo,
but?







テ

テ

テ

Ah mean, me
figgaa is not
urptimized
for pursuit.

This sort
o' thing
isn't wor
specialty,
mind.

Ah
think
she
lost
us.

...It
seems Miz
Ayasugi
driven't
remembaa
anyway.

Noo Matsuya,
she's th' person
for, 'dee a'
chase scene.

テ





YOU
LITTLE
SCUMBAG!
I GOT YOUR
NAME! YOU
WILL NOT
LAUGH! YOU
WILL NOT CRY!
YOU WILL
LEARN BY
THE NUMBERS!
I WILL
TEACH
YOU!

SIR!
YES, SIR!

WELL,
I DON'T
MEAN
TO BRAG,
BUT I,
ELGALA,
HAVE A
FLUENT
BODY.
True dat

WHAT
KIND OF
TRAINING
IS
THIS..?

ALL
RIGHT.
LET
ME
START..

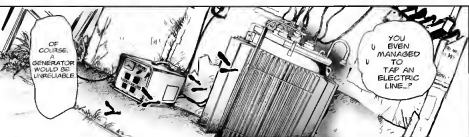
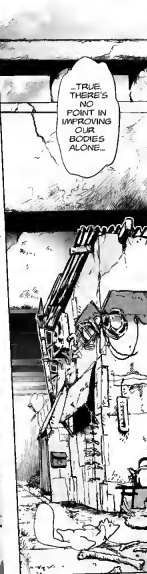
CONCENTRATION.
SEE IF YOU
CAN SLIP
OUT OF
THE
ROFES!

AND
BELIEVING
IS
FREE OF
CHARGE!

ELGALA!
I BELIEVE
YOU CAN
REACH
THAT
CONCENTRATION!

REMEMBER
WHAT
JEAN-PAUL
SARTRE SAID
IN "THE WALL"!
ULTIMATE
CONCENTRATION
COMES ONLY
AT THE
POINT OF
DEATH!







YOU SAY YOU
"LEARNED
IT," AS
THOUGH
IT WERE
NOTHING...

SERIOUSLY,
SENIOR...
WHERE
WERE
YOU?"



SENIOR,
YOU WERE
ALWAYS BAD
AT THIS
KIND OF
STUFF.

ALL
RIGHT!
WE'RE
ONLINE.

I
LEARNED
IT.



HE
LENT
IT TO
ME WHEN
I SAID
I WAS
BORED.

THAT'S
THE
PROFESSOR'S.
ISN'T IT?



COULD
I
STUDY
WITH
YOU?"

UM... I'VE
TRIED TO
READ THEM,
TOO, BUT IT'S
NOT LIKE MY
COURSES AT
SCHOOL, SO IT
WAS KINDA
TOUGH.

かああ...



I
HAVE
LOTS
OF
FREE
TIME.

UM...
THESE
BOOKS,
TOO?"



SHUT
UP!
IT
WAS
THE
SUNSET
ON MY
CHEEK!

SOME-
THING
ISN'T
RIGHT
HERE...

...WHY
ARE
YOU
BLUSHING
?



EEEEYAAA!



OH THAT'S
JUST HYATT

BUT, SENIOR!
AS PROPHE-
SIED,
A WOMAN
RIDES
THE BEAST!



DRAGON?
IT'S
A
MACKEREL
ELGALA!

IT'S, LIKE,
REVELATION
AND STUFF!
THE THIRD
PART OF
THE SEA
BECAME
BLOOD, AND
BEHOLD, A
GREAT RED
DRAGON!



SENIOR!

HYATT?!





GET
HER
OUT
OF
THERE!

WAIT!
DON'T
TOUCH
HER
DIRECTLY!
BRING
THAT
ROPE
WITH
WHICH
YOU
SHOWED
SUCH
PERVERVED
SKILL!



BUT
WHY
WAS
SHE
FLOATING
BY...?

YEAH,
GUESS
WE
CAN'T
FISH
FOR
A
WHILE.

NO,
SHE'S
WORSE.

MAYBE
YOU'RE
JUST
OUT
OF
PRACTICE,
SENIOR.

IT
MAY
JUST
BE
MY
IMAGINATION...
*BUT
SHE
WASN'T
THIS
BAD
BEFORE.



WHAT
HAP-
PENED,
SENIOR
HYATT?

...WHERE...



WELL,
WE
COULD
ASK.

OHH.



YESSSSSS...
I
UNDERSTAND
THERE
WAS A
BOMB
SCARE
OR
SOMETHING.

THERE
HAVE
BEEN MANY
EXCITING
THINGS THAT
HAPPENED AT
HEADQUARTERS
SINCE YOU
LEFT.

DID YOU
FINISH
YOUR DIVER-
SIONARY
CAMPAIGN?



OH,
MS.
ELGALA.

HOW
ARE
YOU?



I'M NOT
HER!

I'M SO
SORRY
YOU
RESCUED
ME,
PRESIDENT...

EH?



OH,
YOU'RE
HERE
TOO,
PRESIDENT
EXCEL...



BUT WHY
DID YOU DO
SOMETHING
SO
DANGEROUS,
FLOATING
DOWN THE
RIVER?

*Dangerous
to the
environment,
I mean.*



DON'T
YOU SEE?
IT'S WHAT
I'VE BEEN
TELLING
YOU ALL
THIS
TIME



THIS...
CORRUPT...
WORLD IS
FULL OF
PRESIDENTS,
HA-CHAN! BUT
YOU ARE LOOKING
AT YOUR SENIOR!
AND SOON,
EVERYBODY'S
SENIOR!
EVERYONE
ON EARTH!



SENIOR.

SHE
IS
OUR
SENIOR.



HYATT!
I...
AM
BACK
!!!

EVERYONE,
THAT IS...
EXCEPT THE
ONE MAN WHO
TOWERS ABOVE
ME! HE IS MY
SUN BY DAY
AND MY STAR
BY NIGHT! HE IS
THE RIGHTFUL
KING AND
SOVEREIGN
OF THE PLANET!
HE IS OUR LORD
IL PALAZZO,
WHOM I RETURN
TO SERVE!

HHLLRRKK!!!

IT'S
NOT
QUITE
WATER
ANY-
MORE,
IS
IT?

HA-CHAN
WE NEVER
DID FIND
OUT WHY
HA-CHAN
WAS
FLOATING
IN THE
WATER.

WELL,
SO
WAS
THE
CRIMSON
SPEW,
SENIOR.

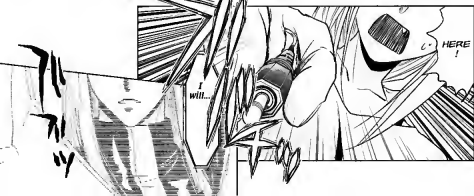
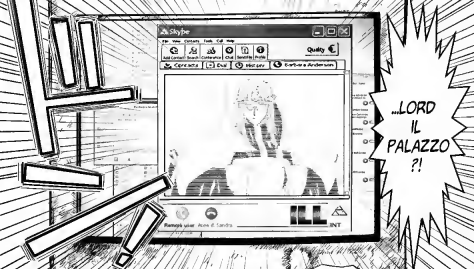
"NOOOO"
?!
WHAT
A
CLICHE

SCREEN?
OH, YEAH,
LET ME
GET BACK
TO WORK
ON THE
COMPUTER--

SENIOR!
HAVE
YOU
SEEN
WHO'S
ON THE
SCREEN?!

NO,
NOT
FOR
ANYONE
DOWN-
STREAM.

廿





...I will
announce
this
to the
members
of
ACROSS...



ahem
CLAUDESTEINE
MEETING
STARTING
IN
FIVE
MINUTES.

This
is
wonderful

I WILL
ACCEPT
YOUR
ASSIDUITIES.
FORGET
THE
MATTER,
MY
FRIEND.

Ah would
like ye t' accept
this disk o'
selectaad
.avis, .gifts,
.asfs, .amcs,
.3gps an'
.bmpps as an
apology.

Erm, sorry
about 'afore
an' that.
Ah wuz confused
by twata's daft
remaaarks, an'
telt ye summik
terrible.

END MISSION 6



NEXT TIME!



MEMBERS
APPEAR!!

WHAT?

LEAVE
THE
REST
TO US,
AND
JUST
DIE...OUR
SENIORS.

NEW MEMBERS
INCOMPARABLY
STRONGER...EAGER
TO DISCIPLINE
THE OLD!!

I WATA!

YOU'RE
OLD-
FASHIONED.
TOO
WEAK!

I wata!



**AT THE
MOMENT
WHEN IT
SEEMED
ALL HOPE
WAS
LOST...!!**



**FOR
HIS
LOVED
ONE!**

**HE'S
SUP-
POSED
TO
BE
DEAD!**

**NO!
IMPOSSIBLE!
ALL HIS
FUNCTIONS
HAD
STOPPED...!**

**FOR
HIS
FRIENDS!**

**HIS
FINAL
TRANSFOR-
MATION
!!!**

**IWATA,
THE
TRUE
HERO
!!**



PUTTING
ALL
THAT
ASIDE...
PLEASE
READ
THE
NEXT
VOLUME.

Excel Saga 21

ORIGINAL JAPANESE PRODUCTION STAFF

STORY AND ART BY
RIKDO KOSHI

PICTORIAL ASSISTANCE
TAKEPON G
SHUNKASHUTO SUZU
YUKI TAKESHI

EDITOR
YOSHIYUKI FUJETANI

(In Japanese alphabetical order. Honorary titles are omitted.)



Guide to *Excel Saga* 21's Sound Effects!

3.2	FX ZZZ... [saw: snoring]
3.3	FX MIAM [saw: moaning]
3.3	FX ZZZ... [saw: snoring]
3.4	FX FLAP [bass: sheets flipping]
3.4	FX JUMP [yoko: jumping out of bed]
3.4	FX JOLT [yoko: being surprised]
3.5	FX FLAP [bass: sheets flipping]
3.5	FX BAM [don: dramatic sound effect]
5.4	FX SPRINKLE SPRINKLE [para para: salt falling from her eyes]
5.4	FX ZZZ... [saw: snoring]
5.5	FX WHAM [dogan: throwing Elgelo out of the room]
6.1	FX DRAG DRAG DRAG [zoro zoro zoro: dragging Elgelo]
6.3	FX WHOOOSH [chu: automatic door opening]
6.5	FX PUFF [fu: blowing on her finger]
7.4	FX RUN RUN RUN [tan tan tan: running]
7.5	FX GRAB [peshe: grabbing something]
8.1	FX STEP [tom: a footstep]
8.1	FX STARE [ji: staring]
8.2	FX SPLASH [basha: water splashing]
8.3	FX CLANK [ken: metallic sound]
8.4	FX BEEP BEEP [pi pi: camera beeping]
8.5	FX SPLISH SPLASH [basha basha: splashing through water]
11.3	FX BOMK BAM [don budo: something hitting metal]
11.3	FX BAM BAM [don don: something hitting metal]
12.3	FX BANG [don: hitting something metal]
12.3	FX THBFT [papa: blowing a raspberry]
13.1	FX WHIR [kairu: mechanical noise]
13.3	FX SPLASH [basha: water splashing]
13.3	FX GASP [boku: being surprised]
13.5	FX RASP... [giri: rasping]
14.1	FX SWISH [tyu: something moving quickly]
14.2	FX SSS [fu: torch going out]
14.3	FX THBFT [papa: blowing a raspberry]
14.4	FX RUN RUN RUN [za za za: running]
14.5	FX FLICK FLICK [dachi back: flicking lighter]
14.6	FX WHSSH [bo: lighter igniting]
14.6	FX SPLASH [basha: water splashing]
15.1	FX GULP [gokuri: gulping]
15.2	FX BEEP BEEP [pi pi: beeping]
16.1	FX HMPH [he: sniffling]
16.1	FX ANGRY [muku: being angry]
16.5	FX SPLASH [basha: water splashing]
17.1	FX DRIP [sachan: water dripping]
17.2	FX WAAAA [yui: wailing]
17.2	FX "Let us in!" [yuta: pleading]
17.3	FX PANT [hase: panting]
17.3	FX WHEEZE [zoe: wheezing]
17.3	FX PANT WHEEZE [hase zoe: panting, wheezing]
17.4	FX WHEEZE [zoe: wheezing]
17.4	FX WHEEZE [zoe: wheezing]
17.4	FX WHEEZE [zoe: wheezing]
16.1	FX RUMBLE [paga: rumbling]
18.2	FX RUMBLE RUMBLE [za za: rumbling]

Most of Rikdo Koshi's original sound FX are left in their original Japanese in the VIZ Media edition of *Excel Saga*, exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. As always, the numbers are given in the original Japanese reading order, right-to-left.

In the unlikely event you read this portion of *Excel Saga*, your attention is now rewarded, as you'll notice the P.O. Box for Oubliette has changed. So while the thousand of other letters we would have presumably received for the next volume end up in limbo, yours will arrive at:

Oubliette c/o *Excel Saga*
VIZ Media, LLC
P.O. Box 77010
San Francisco, CA 94107

34.2	FX THUNK (zamu: heavy door closing)
34.2	FX STEP STEP STEP (kan kan kan: walking)
34.3	FX SCRUB SCRUB (goshi goshi goshi: scrubbing mouth)
35.1	FX HA HA HA (ta ta ta: laughing)
35.4	FX BEEP BEEP (pi pi: beeping)
35.4	FX SHUT (batsu: door shutting)
35.5	FX ZMM (tsuu: monitor going blank)
37.1	FX DASH (tai: dashing)
37.2	FX CREAK CLUNK (gekizo: heavy door opening)
37.3	FX RUMBLE (su on on: rumbling)
37.4	FX CROAK CROAK CROAK (oya oya oya: frogs croaking)
38.1	FX SHOCK (gan: being shocked)
38.2	FX SOB (su: sobbing)
38.3	FX POSE (ochi: striking a pose)
38.4	FX WHIR WHIR (chi chi: mechanical sound)
38.4	FX CLUCK (kaku: something clucking)
40.1	FX AAAAAAAHHH (pooa: screaming)
40.2	FX KNEEL (kakun: kneeling down)
40.3	FX HUP (bain: hopping)
40.3	FX "Good luck" (betuka)
40.5	FX CLANK (kakoon: metallic sound)
41.1	FX CLANK (koon: metallic sound)
41.1	FX SIGH (tsu: sighing)
41.2	FX SPLISH (tapan: water dripping)
41.4	FX SPLASH SPLASH (zabu zabu: water splashing)
41.4	FX SPLASH (bachu: water splashing)
42.1	FX DRIP (zupu: water dripping)
42.2	FX DRIP DRIP (pota pota: water dripping)
42.3	FX CLANK (koon: metallic sound)
42.4	FX CRACK CRACK (koki koki: cracking joints)
43.4	FX RUSTLE RUSTLE (gazaaza: rustling)
43.5	FX POINT (bishi: pointing)
43.5	FX TA-DA (zin: dramatic sound effect)
43.6	FX FOCUS (za: focusing)
43.6	FX CLINK CLANK (ka ka: metallic sound)
44.4	FX CLUCK (patsu: snapping picture)
44.5	FX SPLASH (zupu: water splashing)
44.6	FX SPLASH (dapan: water splashing)
44.7	FX DRIP (zabu: water dripping)
45.1	FX SHINE (ka: sun shining)
45.2	FX CLUCK FLASH CLUCK (kakoon koon koon: taking pictures)
45.3	FX AHI (za: screaming)
45.3	FX CHEW CHEW (kyoto kyoto: chewing food)
48.3	FX PICK PICK (su su: picking with chopsticks)
47.2	FX MUMBLE (butsu butsu: mumbling)
47.2	FX SCRATCH SCRATCH (ben ben: scratching)
47.4	FX SHUT (pata: shutting laptop)
47.6	FX BAM (ben: dramatic sound effect)
48.1	FX BOOM (dakaah: explosion)
48.1	FX RAISE (hi: raising a hand)
48.3	FX JUMP (shin: jumping off)
50.1	FX SOUFAK SOUFAK SOUFAK (gishi gishi gishi: joints squeaking)
50.4	FX LOOK LOOK (kyoto kyoto: looking around)
50.5	FX TWITCH (piku: twitching)
50.5	FX HUP? (oya: being surprised)
50.7	FX RUMBLE (go go go: rumbling)

10.4	FX RUMBLE RUMBLE (su su: rumbling)
10.4	FX RUMBLE (za: rumbling)
10.5	FX PWOOSH (do: water rushing toward them)
10.1	FX SPLASH (zabu: water splashing)
10.2	FX PWOOSH (zazu: water rushing)
10.3	FX RUMBLE (oon: rumbling)
10.4	FX PWOOSH (do do: water rushing)
10.0	FX PWOOSH (ogo: water rushing)
20.1	FX GURGLE (gaba: gurgling)
20.2	FX GURGLE (gabayo: gurgling)
20.4	FX PWOOSH (dada: water rushing)
21.1	FX RASP RASP RASP (gi gi gi: rasping)
21.2	FX GURGLE (gababab: gurgling)
21.3	FX GURGLE (gaba: gurgling)
21.3	FX TURN (zau: turning around)
21.4	FX GRAB (ga: grabbing her)
21.5	FX TUG TUG TUG (gu gu gu: tugging her)
21.5	FX RUMBLE (oon: rumbling)
21.6	FX RUMBLE (do do do: rumbling)
22.1	FX TUG (gu: tugging her)
22.1	FX GURGLE (gaba: gurgling)
22.3	FX BLOOP BLOO (gu au: giving her mouth-to-mouth)
22.4	FX RUMBLE (do do do do: rumbling)
23.2	FX KLANG (kapoon: metallic sound)
23.4	FX WHOOOSH WHOOOSH (oyoho oyoho: sound of hitting)
23.4	FX STEP STEP STEP (pata pata pata: getting into the spring)
23.5	FX SPLASH (dapan: water splashing)
23.6	FX SPLASH (zaboon: water splashing)
24.1	FX SHIVER SHIVER (gata gata gata: shivering)
24.2	FX SHIVER SHIVER (gata gata gata: shivering)
24.4	FX SPLASH SPLASH (zabu zabu: water splashing)
24.4	FX CLANG (gata: metallic sound)
25.3	FX MUMBLE MUMBLE (butsu butsu butsu: mumbling)
25.3	FX SNORT (shuan: snorting)
25.4	FX RUMBLE (go go go go: rumbling)
25.4	FX MUMBLE (butsu butsu: mumbling)
26.1	FX DRIP (pata: water dripping)
26.2	FX WSSSH (zazu: water running)
26.3	FX SHAKE SHAKE (pata: shaking water off)
26.4	FX SPLASH (bachu: water splashing)
26.4	FX SPLASH (zupu: water splashing)
26.5	FX SIGH (tsu: sighing)
26.6	FX SPLASH (zupu: water splashing)
27.1	FX WOBBLE WOBBLE (zabu gata: being shaken)
27.1	FX WOBBLE (pata: being shaken)
27.2	FX WSSH (zau: water rushing)
27.3	FX RUMBLE (koooso: rumbling)
28.2	FX DASH (do: dashing)
28.2	FX SHUGEN (yuu: staggering)
28.3	FX WHIR (chi: mechanical sound)
31.1	FX SPLASH SPLASH (bachu bachu: water splashing)
31.2	FX WY WY (oya oya: gity screaming)
31.2	FX SPLASH (bachu: water splashing)
31.2	FX SPLASH (zabu: water splashing)
31.3	FX CLANG (kakoon: metallic sound)
34.1	FX TA-DA (zin: dramatic sound effect)

66.4	FX STEP STEP STEP (kan kan kan walking)	51.2	FX OPEN (saw opening window)
66.5	FX WHIR (chik mechanical sound)	51.3	FX SNEAK SNEAK (soro soro sneaking in)
66.5	FX TICK (kachi ticking)	51.4	FX SNEAK SNEAK (soro soro sneaking in)
69.1	FX GRAB (ga grabbing her)	51.5	FX JUMP (gabea jumping in)
69.1	FX SQUEEZE (gyuu choking her)	52.1	FX TA-DA (dant dramatic sound effect)
69.2	FX CLENCH (gyuu choking her)	53.1	FX URK AGH Oh UM (awa awa awa being flushed)
69.2	FX SQUEEZE (gyuu choking her)	53.1	FX RUSTLE (shure rustling)
69.3	FX SQUEEZE (gyuu choking her)	53.2	FX CRY (aaa crying)
69.3	FX WHIR WHIR (gyuu gyuu mechanical noise)	53.3	FX WIGGLE WIGGLE (jito jito wiggling)
69.4	FX GRAB (gyuu grabbing)	53.4	FX SHOCK (gaant bang shocked)
69.5	FX BAM (pa breaking bone)	53.5	FX DA-SH DA-SH DA-SH (padada dashing)
69.6	FX STEP (za stopping back)	53.5	FX OPEN (gache door opening)
69.6	FX TMP (to landing)	54.1	FX PUNCH (pa first breaking trigger wire)
71.1	FX TICK TICK TICK (chiku chiku ticks ticking)	55.1	FX HUNT (gabe sitting up)
71.4	FX JUMP (tsui: appearing)	55.1	FX BZZ BZZ BZZ BZZ (biri biri biri electrical noise)
71.5	FX BOUNG (pon jumping into a split)	55.2	FX CRUMBLE (banara debris falling)
72.1	FX CLENCH (pa squeezing buttocks)	55.5	FX SPLASH (baba water splashing)
72.1	FX CREAK CREAK CREAK (gi gi gi joints creaking)	55.5	FX PLOP (chapa landing in the water)
72.3	FX CRACK (geria joints cracking)	57.1	FX SHINE (kakiko light shining)
72.3	FX POP (kakko joints popping)	57.2	FX SIGH (huu sighing)
72.4	FX CRAWL (zaru crawling)	57.3	FX TYPE TYPE TYPE (kata kata kata typing)
72.4	FX GRAB (ga grabbing)	57.4	FX TYPE (kata typing)
72.5	FX CRAWL CRAWL (zaru zaru crawling)	58.1	FX TA-DA (dodent dramatic sound effect)
73.1	FX TWITCH TWITCH (bikan bikan twitching)	58.2	FX BAM (ban: dramatic sound effect)
73.2	FX CRACK (kakiko joints cracking)	59.1	FX "Yes." (oei yes)
73.2	FX AAA (aaa sighing)	59.2	FX HOO HAA (susha soo: breathing deeply)
73.3	FX CRACK (bentel joints cracking)	59.4	FX GLARE (jete glaring)
73.3	FX POP (kakiko joints popping)	59.4	FX HMM (muaa thinking)
73.3	FX OW (hara expression of pain)	59.5	FX STEP STEP (ka ka walking)
73.4	FX SIGH (huu sighing)	60.1	FX CHA (door opening)
73.5	FX POP (kakiko joints popping)	60.2	FX OPEN (gache door opening)
73.5	FX STAGGER (hara staggering)	60.3	FX SHUT (bataa: door shutting)
73.5	FX STAGGER (hara fara: staggering)	60.3	FX WHAM (chis hitting the door)
73.6	FX PEER (tye: peering at him)	60.4	FX TUG (yu: tugging)
74.2	FX HUNT (pa being startled)	60.4	FX JIGGLE JIGGLE (gacha gacha jiggling doorknob)
74.5	FX SWISH (suka: pushing hand through projection)	60.5	FX BAM BAM BAM (den den den hitting the door)
74.6	FX SWISH (suka: pushing hand through projection)	60.6	FX STEP STEP (ka ka walking)
74.7	FX SWISH (suka: pushing hand through projection)	61.2	FX GASP (bee being surprised)
75.1	FX STEP (baba stopping back)	61.3	FX BAM BAM (den den: hitting the door)
75.2	FX TA-DA (dant dramatic sound effect)	61.3	FX GURGLE (gabe gabe gurgling)
75.3	FX SHOCK (bika: being startled)	61.4	FX LOOK LOOK (kyeto kyeto looking around)
75.5	FX GULP (goku gulping)	61.5	FX OPEN (cha door opening)
77.1	FX WHACK (ga lighting noise)	61.5	FX DASH (da dashing)
77.1	FX BAM (pa lighting noise)	62.1	FX RUMBLE (dooor: rumbling)
77.1	FX RUMBLE (gao: rumbling)	62.2	FX TWITCH (biku twitching)
77.2	FX STEP (ka a footstep)	62.3	FX RAISE (ba raising hand)
77.2	FX RUMBLE (doo rumbling)	63.1	FX BAM (dan: dramatic sound effect)
77.2	FX WSSH (payaa: Elgale's soul coming out)	63.2	FX DASH (da dashing)
77.2	FX TWITCH (biku twitching)	64.1	FX WHOOSH (kakko floor caving in)
77.2	FX WSSH (payaa: Elgale's soul coming out)	65.1	FX WHOO WHOO WOOSH (koon on on: falling)
77.2	FX TWITCH (biku twitching)	65.2	FX TURN (ka turning around)
77.2	FX WSSH (payaa: Elgale's soul coming out)	65.3	FX JIGGLE JIGGLE (gacha gacha jiggling doorknob)
77.3	FX STEP (ka a footstep)	65.4	FX SQUEAK (bi: squeaking)
77.4	FX STEP STEP (ka ka footsteps)	65.5	FX STEP STEP STEP (kan kan kan walking)
77.4	FX TWITCH (biku twitching)	66.1	FX TWITCH (biku twitching)
77.4	FX WHIR (kyuu mechanical noise)	66.1	FX TURN (kyuu turning around)
77.5	FX FLASH (ka light flaring)	66.3	FX WHIRL (chik mechanical noise)
76.1	FX SWISH (hyu swishing)	66.3	FX TICK TICK (kachi kachi ticking)

87.2	FX SQUEAK (gi: squeaking)	781	FX WHACK (gekaki: fighting noise)
87.3	FX SQUEAK (gi: gi: squeaking)	78.2	FX STEP (sa: a footstep)
87.4	FX SPLASH (cabe: water splashing)	78.2	FX STEP STEP (sacara: stepping back)
87.5	FX GURGLE (gobuboco: gurgling)	78.2	FX WHIR WHIR (kyai kyai: mechanical sounds)
88.1	FX JIGGLE JIGGLE (gacha gacha: jiggling doorknob)	78.3	FX DASH (da: dashing)
88.2	FX SQUEEZE (kyuu: squeezing)	78.4	FX PUSH (giri: being head-to-head)
88.3	FX SQUEAK (gi: squeaking)	78.4	FX CRASH (gashu: clashing)
88.6	FX SHUT (batan: shutting)	78.5	FX PUSH PUSH (gi gi: pushing back)
89.2	FX STEP (ku: a footstep)	79.1	FX THROW (gyuu: throwing her)
90.1	FX CLANG (gata: metallic sound)	79.1	FX CRASH (dakyai: hitting the ground)
90.2	FX STEP (ku: a footstep)	79.2	FX STOMP (dan: stamping forward)
90.4	FX STEP (sa: a footstep)	79.2	FX WHIR (kyai: mechanical sound)
90.6	FX KIM (kin: ominous sound effect)	79.3	FX CLASH (gashu: fighting noises)
91.3	FX RUMBLE (go ko oo: rumbling)	79.4	FX CRASH (gashu: fighting noises)
91.5	FX STEP (ku: a footstep)	79.4	FX BAM (doken: fighting noises)
92.1	FX STEP STEP (ku ku: footsteps)	79.4	FX BEEPBOOP (jipo: beeping)
92.2	FX FLOP (to: string down)	79.4	FX STAGGER (yoro: staggering)
92.2	FX RUSTLE (basaa: clothes rustling)	79.5	FX GROOM (doo: dramatic sound effect)
93.1	FX RUMBLE (ocoon: rumbling)	79.6	FX GLARE (bi: glaring)
93.2	FX TICK (chiki: ticking)	80.2	FX WHISPER (huu: whispering)
93.3	FX GASP (hu: gasping)	80.3	FX MARCH MARCH (tsuka tsuka: marching forward)
93.4	FX CLANG (gata: metallic sound)	80.4	FX SOB (so: sobbing)
94.2	FX WISSHHH (saa: water running)	80.5	FX GRAB (gashi: grabbing)
94.5	FX JOLT (gukuri: being jolted)	80.5	FX WHACK (dosen: fighting noise)
94.5	FX WHIR (kyai: mechanical sound)	80.5	FX THUD (bata: fighting noise)
94.6	FX SPLASH (sapan: water splashing)	80.5	FX SOB SOB (saa saa: crying)
94.7	FX TYPE TYPE TYPE (ku ku ku: typing)	80.6	FX BAM (doken: fighting noise)
95.1	FX CLANG (gata: metallic sound)	80.6	FX WHACK (dosen: fighting noise)
95.2	FX STEP (ku: a footstep)	80.6	FX THUD (bata: fighting noise)
95.3	FX STEP STEP STEP (ku ku ku: walking)	80.6	FX SIGN (huu: sighing)
95.7	FX CLENCH (giri: clenching)	80.7	FX WHACK (go: fighting noise)
96.2	FX CRACK (gaki: cracking)	81.1	FX SNAP (kai: exploding in anger)
96.3	FX RUMBLE (doronado: rocks falling)	81.1	FX WEEP (bora: weeping)
96.4	FX RUMBLE (cedado: rocks falling)	81.2	FX GROWL (huu: growling)
96.4	FX CLANG (gata: metallic sound)	81.3	FX RUMBLE RUMBLE (go go go go: rumbling)
96.4	FX BUZZ (zawa: crowd talking)	81.4	FX BAM (bani: dramatic sound effect)
96.5	FX EEK (hi: shrieking)	81.5	FX DASH (da: dashing)
97.1	FX BUZZ BUZZ (wai wai: crowd talking)	81.5	FX HURT (hyo?: questioning)
97.4	FX GLANCE (sara: glancing)	82.5	FX STEP (go: stepping)
97.6	FX CLANG (gata: metallic sound)	83.2	FX CLENCH (giri: clenching)
97.6	FX DASH (da: dashing)	83.3	FX GLARE (bi: glaring)
97.6	FX CLANG (gata: metallic sound)	83.5	FX GIRI GIRI GIRI GIRI (clench)
98.1	FX WHEW (paa: sighing)	84.2	FX STAGGER (yoro: staggering)
98.1	FX CRUMBLE CRUMBLE (sara sara: debris falling)	84.2	FX BAM (bani: dramatic sound effect)
98.1	FX WALK WALK (saa saa: walking fast)	84.4	FX DASH (dak: dashing)
98.2	FX TROT TROT (tetsutetsu: running fast)	85.1	FX RUN RUN RUN (da de do do da: running)
98.3	FX WHAT? (waa: questioning)	85.2	FX CLANG CLASH (gan gaga: metallic sound)
98.1	FX PUT PUT (ban ban: putting help)	85.3	FX CLASH (bagai: fighting sound)
102.2	FX WISH (chu: automatic door opening)	85.4	FX BAM (bani: fighting sound)
102.2	FX STAGGER (yoro yoro: staggering)	85.4	FX WHIR (kyai: mechanical sound)
103.1	FX YAWN (saa: yawning)	85.4	FX DASH (da: dashing)
103.2	FX UGH (a: grunting)	86.1	FX BAM (bani: dramatic sound effect)
103.2	FX RUSTLE (pasa: rustling)	86.2	FX RUMBLE (go: rumbling)
103.3	FX SIGN (huu: sighing)	86.3	FX ZWIP (jichya: moving quickly)
103.4	FX SIGN (huu: sighing)	86.3	FX SLICE (baki: cutting through)
103.5	FX STEP STEP (ku ku: footsteps)	86.3	FX SWISH (kyuu: swishing noise)
104.1	FX GASP (hu: gasping)	86.4	FX SWISH (kyuu: swishing noise)
104.2	FX SQUEAK (kishi: squeaking)	87.1	FX HOWL (hyuu: howling)
105.2	FX CLANG (gata: metallic sound)	87.2	FX STEP (ku: a footstep)

119.3	FX TEE HEE (kya kya: girls squealing)	105.3	FX RATTLE (peta: rattling)
119.3	FX HA HA (ehaha uhaha: girls laughing)	105.4	FX RATTLE RATTLE (peta peta: rattling)
119.4	FX HEE HEE (uhaha: girls laughing)	105.5	FX WSSH (shuku: automatic door opening)
119.4	FX BEEP (gi: beeping)	106.1	FX LOOK (car: looking)
120.1	FX STEP (ku: a footstep)	106.2	FX SMFF SMFF (kum kum: sniffling)
120.5	FX GROWL (hat: growling)	106.3	FX TUG (gu: tugging)
121.1	FX BLUSH (koi: blushing)	106.4	FX SHUT (batan: door shutting)
121.2	FX WHISPER WHISPER (boso boso: hushed, whispering)	106.5	FX RUSTLE (shuku: taking shirt off)
121.3	FX HUG (anyuu: hugging her)	107.1	FX CLANG (gata: metallic sound)
122.1	FX MUMBLE MUMBLE (butsu butsu: mumbling)	107.2	FX RUSTLE (shuku: taking shirt off)
122.3	FX AHEM (poi: looking away)	107.2	FX PANIC PANIC (wata wata: panic)
122.5	FX EDGE (air: edging closer)	107.3	FX TOSS (pasa: tossing him)
123.1	FX BOUNCE (bain: bouncing)	107.4	FX THROB THROB THROB (do do do: pulsing)
123.1	FX KICK KICK (pata pata: kicking her legs)	108.1	FX WSSHH (zou: water running)
123.1	FX SIGH (taa: sighing)	108.2	FX SPLSH (zou: water running)
123.2	FX PANT PANT PANT (haha hahu hahu: panting)	108.2	FX SPLASH SPLASH (baku baku: water splashing)
123.4	FX GASP (baku: being surprised)	108.3	FX SPLASH SPLASH (zaku zaku: water splashing)
123.6	FX SQUEEZE (gya: squeezing pillow)	108.4	FX WSSHH (zou: water running)
124.1	FX JUMP (basa: jumping up)	110.1	FX WSSHH (zou: water running)
124.2	FX FLOP (to: head hitting pillow)	110.2	FX WSSHH (zou: water running)
124.3	FX SQUEEZE (gya: squeezing blankets)	110.3	FX DRIP DRIP (pata pata: water dripping)
124.5	FX THTHUMP THTHUMP (doki doki: heart beating)	110.3	FX WSSHH (shuku: water running)
125.2	FX WSSHU (hushu: automatic door opening)	111.1	FX CLANG (gata: metallic sound)
125.3	FX THTHUMP THTHUMP (doki doki: heart beating)	111.2	FX WSSHH (zou: water running)
125.5	FX URK (gu: holding back exclamation)	111.3	FX TA-DA (doo: dramatic sound effect)
126.1	FX JUMP (peta: jumping up)	112.1	FX SHUT (batan: door shutting)
126.3	FX SQUEAK (gishi: squeaking)	112.1	FX DASH (da: dashing)
127.1	FX TEE HEE (kya: laughing)	112.2	FX RUN RUN RUN RUN (pata pata: water running)
127.2	FX SWP (oo: putting arm behind back)	112.5	FX SWING SWING (bururu bururu: swinging arms)
127.3	FX TA-DA (doki: dramatic sound effect)	113.1	FX TA-DA (zan: dramatic sound effect)
127.3	FX CRACK CRACK (kai kai: crackling stick into palm)	113.2	FX GLANCE (ba: looking up)
127.3	FX URK (shaki: being alarmed)	113.3	FX YIPPIE (musical note) (tatto: happy sound)
127.4	FX CRACK CRACK (taa taa: crackling stick into palm)	114.2	FX WSSHU (hushu: automatic door opening)
127.5	FX GULP (paku: gulping)	114.3	FX STEP (ku: walking in)
128.1	FX RIGHT? (ni: literally "right?")	114.3	FX SURPRISE (dokin: being surprised)
128.3	FX THUMP (pon: thumping feet into palm)	114.4	FX THTHUMP THTHUMP (dokin dokin: heart beating)
128.4	FX STEP STEP (ku ku: walking)	115.1	FX RUSH (basa: rushing forward)
128.5	FX PUSH (gaki: pushing open door)	115.1	FX JUMP (dohane: jumping at her)
130.1	FX RUMBLE (gopooon: rumbling)	115.2	FX HUG (gya: hugging)
131.1	FX WSSH WSSH (zaru: waves breaking)	115.3	FX RUB RUB (guri guri: rubbing against her)
133.2	FX WHISPER (pasa: whispering)	115.4	FX WSSHU (hushu: automatic door opening)
134.1	FX WALK WALK (pata pata: walking fast)	115.5	FX RUB RUB (guri guri: rubbing against her)
134.2	FX WALK (pata: walking)	115.5	FX PANT PANT (haha hahu: panting)
134.4	FX THTHUMP (doki: a heartbeat)	116.1	FX AHEM (poi: looking away)
135.1	FX THTHUMP THTHUMP THTHUMP (doki doki: heart beating)	116.4	FX HUG (gobuu: hugging)
135.2	FX WSSHU (hushu: automatic door opening)	117.1	FX RUMBLE (go go: rumbling)
135.2	FX WHACK (gu: hitting head)	117.2	FX FUP (che: opening cell phone)
135.3	FX TUG (gu: tugging on her)	117.4	FX POW (aikyuu: punch)
135.4	FX THTHUMP (doki: a heartbeat)	117.5	FX SPLASH (baku: water splashing)
135.4	FX HOLD (oo: holding her)	118.1	FX CLATTER (kari: cup hitting the ground)
135.5	FX BLUSH (koi: blushing)	118.3	FX DASH (da: dashing)
135.6	FX WSSHU (hushu: automatic door closing)	118.3	FX TEE HEE (kya kya: girls squealing)
136.1	FX RUMBLE (do: rumbling)	118.2	FX HA HA (ehaha uhaha: girls laughing)
136.1	FX RUMBLE (doko: rumbling)	118.2	FX TEE HEE (kya kya: girls squealing)
136.1	FX RUMBLE (doko: rumbling)	118.2	FX HA HA (ehaha uhaha: girls laughing)
137.1	FX UM AH EH (ore ore: being flustered)	118.3	FX FUMBLE (goso goso: fumbling)
137.2	FX THTHUMP (dokin: a heartbeat)		

154.5	FX SQUEAK (gō: creaking squeaking)
154.6	FX RUMBLE (gon: rumbling)
155.1	FX STRUT STRUT (doso doso: striding)
156.1	FX BZZ (chi: being shocked by electricity)
156.3	FX ZAP (bye: being electrocuted)
156.2	FX RUN RUN (bata bata: running)
156.4	FX BEEP BEEP (tau tau: motor beeping)
156.5	FX BEEB (tau: fast beeping)
156.6	FX STAGGER (huru: staggering)
159.1	FX SOB (u: sobbing)
156.1	FX SOB (hikku: sobbing)
156.3	FX WHOOSH (byai: starting back up)
156.3	FX SHAKE SHAKE (huru huru: quivering)
156.4	FX DASH (dai: dashing)
156.4	FX TOUCH TOUCH TOUCH (peta peta peta: touching his face)
160.1	FX SIGH (ha: sighing)
160.2	FX SIGH (ha: sighing)
160.2	FX GAH (ga: being startled)
160.3	FX GLARE (ki: glaring)
160.4	FX RUN RUN RUN RUN (bata bata bata bata: running)
160.6	FX HUN (ze: grunt)
160.5	FX WISHU (cha: automatic door closing)
161.1	FX TWITCH (joku: twitching)
161.3	FX STEP STEP (ka ka: footsteps)
161.4	FX TAP (pon: tapping snap)
161.5	FX MUMBLE (bata: mumbling)
161.5	FX SCRATCH (peri: scratching chin)
161.5	FX MUMBLE (bata: mumbling)
162.1	FX SCRATCH SCRATCH (poi poi: scratching cheek)
162.2	FX SNEFF (he: sniffling)
162.3	FX YAWN (taa: yawning)
162.3	FX ALRIGHT (joshō: literally "Alright")
163.1	FX MUNCH MUNCH (moche moche: chewing something)
165.3	FX RAMBLE (coda: rambling)
165.3	FX RAMBLE (gon: rambling)
165.3	FX RAMBLE (gon: rambling)
165.3	FX RAMBLE (coda: rambling)
165.4	FX WRRR WRRR WRRR (bakyunaru ruru: fast-forwarding tape)
166.2	FX CLICK (uchi: clicking)
166.2	FX SIGH (hu: sighing)
169.4	FX RUN RUN RUN (do do do: running)
169.6	FX RUN RUN (do do do: running)
172.1	FX WHEEZE WHEEZE (zee zee: wheezing)
173.1	FX GRAB (gashū: grabbing her)
173.1	FX WHACK (bakyū: hitting something)
173.2	FX SHAKE (go: shaking her fists)
174.1	FX BAM (dan: dramatic sound effect)
174.2	FX SHAKE (bishi: holding reins over her head)
174.3	FX DRAG DRAG DRAG (dassururu: dragging Etsuko)
174.4	FX DRAG DRAG DRAG (zuru zuru zuru: dragging Etsuko)
174.4	FX BYE BYE (jai nai: literally "bye bye")
174.5	FX WHINE WHINE (byan byan: whining)
174.5	FX DRAG DRAG DRAG (zu zu zu: dragging Etsuko)
175.1	FX CLANG KLANK CLANG (kasan kasan kasan: construction noises)
175.1	FX BAM BAM BAM (gon gon gon: construction noises)

137.3	FX BOW (konka: bowing)
137.4	FX SIGH (ho: sighing)
137.5	FX SHAKE SHAKE (huru huru: shaking)
137.6	FX RUMBLE RUMBLE (zu zu zu zu: rumbling)
139.1	FX LIFT (cha: holding something up)
139.2	FX BEEP BEEP BEEP (pi pi pi pi: dialing cell phone)
139.3	FX RING RING (tarururu: ringing)
139.5	FX BEEP (pi: beeping)
139.6	FX DASH (da: dashing)
139.6	FX PANIC (ewawa: panicking)
140.1	FX TA-CA (gekoon: dramatic sound effect)
140.3	FX DASH DASH (dada: dashing)
140.3	FX RUN RUN (peta peta: running)
140.4	FX FLUFF (nasa: fluffing hair)
141.1	FX WELL (jeto: literally "Well...")
141.2	FX THE NERVE (hoo: literally "What nerve!")
141.3	FX STEP (ka: a footstep)
142.1	FX TWITCH (joku: twitching)
142.2	FX TOUCH TOUCH TOUCH (pe pe pe: touching face)
142.3	FX YES! (hai: literally "Yes!")
142.4	FX DASH DASH DASH (da da da: dashing)
142.4	FX SHUT! (bata: door shutting)
142.5	FX BAM (bant: dramatic sound effect)
143.3	FX MWM (mru: thinking)
143.6	FX SQUEAK (gō: door squeaking)
144.2	FX STEP STEP (ka ka: footsteps)
144.3	FX OOHM (gon: dramatic sound effect)
145.3	FX TWITCH (joku: twitching)
145.4	FX HA HA HA (pa ha ha: laughing)
148.1	FX RUSTLE (pasa: rustling)
148.2	FX OUNG OUNG (piipon: doorbell ringing)
148.3	FX TA-CA (zan: dramatic sound effect)
148.3	FX THUD (doso: hitting feet on steps)
148.1	FX PANIC (baku: panicking)
149.1	FX HEH HEH HEH (he he he: laughing)
149.2	FX STEP STEP STEP (kan kan kan: walking)
149.3	FX STRUT STRUT (tatakane: strutting)
149.4	FX PRANCE PRANCE (hira hira: prancing)
150.1	FX FLASH (pakku: something flashing)
150.2	FX TURN TURN TURN (kuru kuru kuru: turning around)
150.2	FX OH OH (on oo: awareness)
150.3	FX HUG (eye: hugging inward)
151.2	FX NO NO (ban ban: shaking hand in a "no" gesture)
151.3	FX STEP (ka: a footstep)
152.2	FX THROB (zuku: throbbing)
152.3	FX THROB THROB (zuku zuku: throbbing)
152.4	FX DRIP (tau: blood dripping)
152.5	FX THROB (zuku: throbbing)
153.1	FX COUGH (kaka: coughing)
153.2	FX STEP (ka: a footstep)
153.4	FX DASH (ta: dashing)
153.4	FX TAP (taku: foot hitting ground)
153.5	FX COUGH (kaka: coughing)
153.6	FX RUN RUN (tu tau: running)
154.2	FX OPEN (cha: door opening)
154.2	FX JIGGLE JIGGLE (gache gache: jiggling doorknob)
154.3	FX OPEN (cha: door opening)
154.4	FX THUD (go: heavy door opening)

193.1	FX TA-DA (dramatic sound effect)
193.2	FX RATTLE RATTLE (kacha kacha, rattling armor)
193.3	FX CLANG (pasha, metallic noise)
193.4	FX FUMBLE (goso: fumbling)
193.5	FX RATTLE (parara: rattling)
193.5	FX CRACKLE (kubachi: crackling noise)
193.6	FX WHIRL (tubu: electric noise)
196.2	FX RUMBLE (jacco: rumbling)
196.3	FX BADABUM (doosan: dramatic sound effect)
196.4	FX ANAHIMANA (ahaha gara gara: laughing)
198.4	FX FALL (kocan: falling down)
197.1	FX GLITTER (kira: glittering)
197.2	FX FLASH (pasa: light flashing)
197.4	FX BZZ BZZ BZZ (zu zu zu: electric noise)
197.5	FX FLASH (saga: something flashing)

In a rare gesture, Oubliette will break protocol and actually print something in type large enough to read.

excelsagaforum.com/index

Yeah, that's right—this is where all the truly dedicated fans of *Excel Saga* hang out! So dedicated, one of them actually sent in fan art, as you will see after this learning experience.

4.1. The title of this chapter is a riff on the 1978 Tami one-hour anime movie *30,000 Miles Under the Sea*, based on the manga by the legendary Shotaro Ishinomori (at the time, just plain "Ishimori"—for more, see the notes for Vol. 12, 148.1), who, as the creator of *Kamen Rider* and *Cyborg 009*, has certainly been a great influence on *Excel's* inner life. It's about a kid named Isamu and his pet cheat, which hook up with a sea princess named Angel and fight an underwater dictator who wants to conquer the surface world with giant monsters. See, it doesn't have to be all complicated like *Lain*. Anyway, in what is a time-honored practice at Japanese movie theaters around the spring and summer school breaks, *30,000 Miles Under the Sea* was released as part of a multiple feature, in this case with three other shorts, including a one-hour "compilation film" of the anime TV series *Tiger Mask*, made by editing together episodes 23-26 (so you can see that's a time-honored practice as well). The idea of these multiple features is that they were a place for parents to leave their kids while they went off shopping and tried to avoid getting taken hostage by the Tokyo University All-Campus Joint Struggle Committee. In July of 1970 it may have been *Tiger Mask* inside the theater, but it was *Jiro-Roh* outside, if you get my drift. Since a point 30,000 miles directly underneath the sea would place you in geosynchronous orbit, the title—like Jules Verne's *20,000 Leagues Under the Sea* that probably had nothing to do with why Ishimori named it that—refers not to the distance descended, but to the distance traveled beneath the sea. By the way, it was, curiously enough, "miles" and not "kilometers" in the original title, despite being a Japanese release starring a Japanese hero, was it intended to make it sound a bit more exotic?

175.3	FX CLANG CLANG (gaken gaken: construction noises)
176.1	FX STEP (ika: a footstep)
176.5	FX GLARE (iki: glaring)
176.6	FX STEP (ika: a footstep)
176.7	FX STEP STEP (ika iki: footsteps)
176.8	FX SCRATCH SCRATCH (peri peri: scratching cheek)
177.3	FX TWITCH (biku: twitching)
178.4	FX DA (dash)
178.5	FX THUD (doso: a heavy footstep)
179.6	FX THUD THUD (doso doso: heavy footsteps)
179.7	FX PAINT PAINT (haa haa: painting)
180.1	FX PAINT PAINT (haa haa: painting)
180.1	FX STEP (ika: a footstep)
180.2	FX DIZZY (kura: looking dizzy)
180.3	FX FAINT (fere: fainting)
181.2	FX THUD (doso: a heavy footstep)
181.2	FX STEP STEP (toku toku: footsteps)
181.3	FX PAINT PAINT (haa haa: painting)
181.4	FX SIGH (luu: sighing)
181.8	FX WHEEZE WHEEZE (see see: wheezing)
182.1	FX WHEEZE WHEEZE WHEEZE (see see see: wheezing)
182.1	FX PAINT PAINT PAINT (yuuu yuuu yuuu: dog painting)
182.2	FX PAINT WHEEZE PAINT (haa ze haa: wheezing and painting)
182.3	FX PAINT PAINT (haa haa: painting)
182.3	FX PAINT PAINT (haa haa: painting)
182.3	FX FVMP (gyu: lightning zap)
183.3	FX CREAK CRACK (koki kokiri: joints cracking)
183.4	FX STRAIN (puki: straining against ropes)
183.4	FX CREAK (poku: straining against ropes)
183.4	FX POP (kuki: joints popping)
184.4	FX SPLASH (ishu: water splashing)
184.5	FX TIE TIE (sharu sharu: tying ropes)
184.8	FX TUG (suu: tugging ropes)
184.7	FX SPLASH (ishuu: water splashing)
185.2	FX CLICK (beto: turning computer on)
185.3	FX TYPE TYPE (takaku: typing)
185.4	FX TAP TYPE TYPE TYPE (takakakaku, typing)
185.5	FX HUMMM (uru: generator humming)
186.1	FX THUMBS UP (su: giving thumbs-up)
186.5	FX BLUSH (kasa: blushing)
187.4	FX FLOAT (dosari: fish floating)
187.5	FX BLOOP (joppu: fish floating)
187.5	FX BUBBLE (joppu: fish floating)
187.5	FX FLOAT (joppu: fish floating)
189.1	FX SPLASH (basha: water splashing)
189.3	FX WHEEZE WHEEZE (see see: wheezing)
189.5	FX TWITCH (biku: twitching)
190.2	FX STAGGER (kuru: staggering)
190.3	FX BOW (paku: bowing)
191.2	FX GASP (ho: gasping)
191.6	FX CLENCH (gashu: clenching fist)
192.1	FX GUSH (zoboku: blood gushing)
192.1	FX GUSH (zobutsu: blood gushing)
192.1	FX GUSH (zobetsu: blood gushing)
192.2	FX SHOVEL (zashu: shoveling dirt)
192.2	FX SHOVEL SHOVEL (zashu zashu: shoveling dirt)
192.4	FX SHOVEL (zaku: shoveling dirt)

manga's creator, Masashi Kishimoto. That's right, everyone in *Naruto* should be talking in English like Sumiyoshi. Why *nye* mas, Tsunade has a crackin' pair an' that. By the way, Okayama's sister city in the U.S. is San Jose, CA—although weirdly enough, no one in San Jose speaks like they're from Newcastle-on-Tyne. I found out about this sister city relationship by the surprisingly wholesome method of taking a stroll with a friend to the park on the other side of the creek from AnimeCon, and seeing a plaque there with the information. It was a friend of mine from high school just taking the chance to meet up. He's not an *anime* fan or anything, but in the course of walking around the convention center, we ran into the fundamentalist protestors outside. My friend's a Roman Catholic, and when they made the tactical error of referring to his church as "The Whore of Babylon," I thought he was going to go Father Anderson on them. Now, in a way, I would have been more impressed with the protestors (there were only three or four of them) if they had some specific beef with anime, or with certain anime shows, but I was told later on that they were just a bunch who showed up anywhere there was a big public gathering—if it hadn't been AnimeCon, they would have been outside some concert instead. Given that Anime is where Gaius comes each year, I would have been really impressed with the protestors had they gotten into the spirit of things and dressed up as Rensu and Liqueur.

48.4: For more on yobai, please see the notes for Vol. 2, 109.3.2, and before you close that page, why don't you mosey on down to the note for 109.3.1 right beneath it, which explains the incident Sumiyoshi is about to refer to in 49.1. Yes, *Excel Saga* has now become a real manga, the kind with "continuity" and "story arcs." Just like *Naruto*.

48.2: According to the translator, this is a typical phrase that might be used to promote an American movie when it comes to Japan—basically, to suggest how moving it was. American fans get to observe a bit how some Japanese films get promoted over here (*Ponyo*, I guess, is the most prominent recent example, but to a lesser extent *Evangelion 1.0* and *The Sky Crawlers*), but it would be interesting to study the reverse in more detail and see how Japanese ads about our own films make (or don't make) to how we experienced them over here.

51.4: *hwa* used the English phrase, pronounced *sekushō adobenchā* in Japanese. It's probably new or never that I tell you "Sexy Adventure" was also the name of the opening theme to the much-maligned third (and, to date, final) regular *Lupin III* TV series that aired during 1984 and 1985. I say now or never because almost no one ever watches it; fifty episodes that sink without a trace. It didn't quite sink all at once; it took constant preemptions, several changes of directors and especially several changes of character design to do so. The character designs started off sort of reasonable (Lupin and Goemon, interestingly, were given the cleft chin Monkey Punch always intended them to have), but

16.5: In the original Japanese, *doitsu geemu*, penalty game, combining the Japanese word for "penalty" with, well, *geemu*. The penalty game is a very common cliché on Japanese TV (and you'll notice it in manga as well) in which, as the name might imply, two people agree to play some sort of game against each other, and whoever loses agrees in advance to a certain penalty. What the game is and who wins isn't important, what the audience wants to see is the loser, and most specifically, how that loser bears up under the penalty, which sometimes takes the form of what the *New York Times* would call "enhanced interrogation techniques." Bizarre and creative methods of distress and humiliation are vied for in these TV shows whose budget can afford it, hence the awfully pop-culture savvy Excel expects alligators, sharks and particle beams. Part of the humor here, of course, is that Lord Il Palazzo in fact always was subjecting Excel and Elgila to strange zoological punishments that waited at the bottom of the oubliette—but we never got to see exactly what they were, nor the looks on their faces, which, from a Japanese perspective, sabotages the whole point of the game.

18.3: Excel and Ryuki had a whole lot of fan here way back in Vol. 03, Missions 6–7. The joke based around the English word "GAS," by the way, is in the original.

23.3–4: We tried very hard, the translator and me—the translator and I? You'd think an editor would know. But then again, take your *Chicago Manual of Style* and see if you can find the phrase "historically, the American manga industry has preferred the usage..." in there. Go ahead, look—try and find it. I'll wait.

23.3–4 and holding: I was wondering why we never get any reader letters saying our manga are great, but occasional inconsistencies regarding use of the double dash are proving highly distracting to the fan experience. Anyway, we weren't able to identify the song *hwa* is singing here.

24.8: See note for Vol. 16, 76.1. No copy-pasta in *DubNitter*!

46.1: Not the *Shonen Jump* manga, but the anti-personnel mine armed for the sword for which the manga is named. Cross-promotion is not hard, if you're just willing to work a little.

47.1: In the original Japanese, the *kanji* for "crime" and "murder" were floating about Watanabe's bedside, suggesting the nature of his game. These sick Japanese video games, anime and manga must be banned immediately in the name of universal human rights, and frankly, that sounds a whole lot easier than trying to stop the genocide in Darfur.

48.3: This is a reference to the fact that the village of Konohagakure in *Naruto* is supposedly inspired in part by the countryside of Okayama, home prefecture of the

they would also be to Senada. In other words, the important thing for Yoshida in telling a story is that someone got shot or managed to get away; she isn't interested in dwelling on the object they used to do it—that's not where the story is for her; thus a gun won't look like much more than a rectal pipe, or a car some anonymous sedan. Even though I like Senada's fetishistic rendering (it seems proper to use the term in his case) of guns and cars, I also respect Yoshida's minimalism in the service of a fast-paced story. Now, Monkey Punch sort of shares Yoshida's indifference to realism, but takes it in a different, baroque direction. Maybe baroque isn't the word I'm looking for here—that might imply something *40M*-like, a real weapon on steroids. No, if Akimi Yoshida just puts a sort of outline or shape into her characters' heads, Monkey Punch just sort of bolts things together to do the same. I mean, the hood of whatever it is Lupin's driving on the "Sexy Adventure" sleeve art looks literally composed of irregular plates of metal bolted together, with a random recessed spring or cable here and there. It almost recalls Dave Merrill's recent description of the steampunk costumes you see at cons—"like a jockeyard threw up on Abraham Lincoln." The weird thing is, *Lupin III* did have a reputation for featuring real guns and real cars, but that was more an aspect of the anime version (and largely due to the influence of its great animation director, Yasuo Ohtsuka, reenter to dudes like Yoshiyuki Sadamoto and to Senada himself). I was going to say something about *Lupin III Part III*'s ending credits too, but I better save that in case a really hard question is needed for an anime con game show.

53.1: In the original Japanese, Iwata said, "ere ere AREEEEE" with "am ere" written in hiragana as would be normal, but "AREEEEE" with the "A" in hiragana but the "REEEEE" in English, presumably to show elation so great it could only be expressed in the Roman alphabet. Note Ms. Momechi called her "Misaki-san" (i.e., her first name, which ordinarily only Iwata presumes to use) and not "Matsuyo-san."

67: Iwata is emulating the famous death scene from *Ashtu no Jue*. Like Kamino, you know. It's weird, in a way, that we fear such spoilers for the fictional, considering it's no surprise that *we're* going to die.

72.5: In the original, Excel in fact used the English phrase "no reaction," pronouncing (and spelling) it as one word, *nowakushan*. As always, I'm interested in noting these English usages that the Japanese readers are apparently expected to know.

74.1: Even though this is a mouthful (or, more to the point, eyeful) of kanji for the average Japanese reader, Excel insists upon a physiologically rigorous description of the fact her heart is beating fast. The sinusatrial node, also known as the sinus node, is a group of cells in the right atrium of your heart that I'm sure you'll agree is very important, as it initiates your heartbeat. The right atrium

rapidly becomes U-G-L-Y, you ain't got no alibi (clap, you're ugly, Fujiko included B-T-W. But dress decayed quicker than face. Lupin has never been precisely known for his fashion sense (ie Vol. 20 he disrespected Nebeshin's hair, now it's his schmatz?) but in the somewhat blustery named *Lupin III Part III* series, it almost seemed like he was deliberately attempting to put an eye out, with tasteful dark gray slacks promptly sabotaged by a belt shirt, rust-red tie and pink sports coat. Hence the nickname "pink coat" or "pink jacket" series, in the same way the second, 1977-80 *Lupin III* series (the one that aired as *Adult Swire*) is nicknamed "red coat" by fans for the hero's attire, and the first, 1971-72 *Lupin III* series is sometimes called "green coat." Poor Jigen, who always had a bit of style about him, got his duds in *Part III* swapped out for a phthalate green hat, matching suit, orange shirt and olive tie. Man, you gotta take a painting course to even know what phthalate green is. Admittedly this was the era of *Miami Vice*, and Lupin's jacket, at least, attracted less comment for that (although *Lupin III Part III* premiered seven months before *Miami Vice*, so it is very unlikely to be a reference), the *CFO Rubin* (the main English-language anime fanzine at the time—it had to be a fanzine, because there was an actual anime industry here yet!) even remarked that Lupin's usually close-cropped hair now looked "suspiciously blow-dried." But heck, all we knew was that this was the new *Lupin III* series, and it was on right now in Japex, so there was no way we weren't going to check it out. And even the commercials promised a thrill, the lead advertiser for the show was Nissan, who used it to promote the Fairlady Z, better known here as the awesome 300ZX. You were always trying to tell people that anime isn't for kids (especially when you're thirteen years old, as I was then)—and suddenly, all you had to do was stab a finger of the TV and say to your parents with a still-creeching voice, "See! You said I'm not old enough to drive!" All I could afford from all the series wished to sell me was the 45 single (this was an early form of mp3) of "Sexy Adventure," and I note it's still got its Reunion adaptor inside too, meaning I had it ready to play. The sleeve art is, appropriately enough, by *Lupin*'s creator, Monkey Punch, with Lupin in the back seat of an open-topped vehicle, leaning over Fujiko is the front, to take the wheel in one hand while his other grasps a pistol (Fujiko's feet are in the passenger seat, so presumably the cruise control is on). Now, this is an aspect of Monkey Punch's art style that doesn't seem to get discussed often, but he shares something in common with *Banana Fish*'s Akimi Yoshida: a lack of interest in *meche* per se—meche in the broader Japanese sense of mechanical design, including such details as what the guns, cars, etc., look like. You can compare this to Kenichi Senede of *Gunsinn Cats Burst*, who will always take care to depict real details of guns and cars. *Banana Fish* (available from VIZ) is one of the most famous shounen manga of the 1980s, and like *Gunsinn Cats*, it's a fast-paced action saga set in urban America, soaked in drugs, crime and politics. But the exact depiction of the gun or car is unimportant to Yoshida: as a storyteller, these are only verbs for her—not nouns as

used "who-hay!" since it's pretty much impossible to find—this particular one-shot edition of *Devilman* wasn't licensed in English per se, but was self-published in English by the creator's own studio, Dynamic Pro (the earliest English editions of *Golgo 13* were published in a similar way at around the same time. Far easier to buy the VZ Signature editions. You have, haven't you?). The phrase, by the way, was used on the occasion of Ryo saving his pet Akire from a bunch of JDs by whipping out a sawed-off rifle from under his coat with the announcement, "That's right, I'm a whacko!" I do think there's something individualistic about a sawed-off rifle. I mean, a sawed-off shotgun has certain workaday aspects—mob hits, guarding chain gangs, fighting Wez in *The Road Warrior*—but a sawed-off rifle suggests more of a personal statement, such as "That's right, I'm a whacko."

196.5.1: Sorry, but having brought up *The Road Warrior*, I guess it illustrates one of the differences between your post-apocalyptic movie set in America and those out in nations which didn't overthrow their monarchy in a violent revolution (Mel Gibson exaggerated the violence just a little in *The Patriot*, so be careful when using it as a reference for school. I mean, when I saw *The Road Warrior*, I thought of the axes, crossbows, razor-edged boomerangs and compressed-air darts were pretty gnarly (as we said in the 1980s), but as an American, I wondered, what happened to all the guns? It was just like *28 Days Later*. I felt mighty sorry for them British boys, having to take out zombies with nothing but a baseball bat. So I like to think we here in the U.S., at least, are prepared for the consequences of peak oil or the dead rising to eat the flesh of the living, although I sometimes worry that if a post-apocalyptic situation does occur in America, no one will notice the difference.

199.3: Ahem, *hwa* called *Wishiki* e *ovideechi*, *docchi*/being short for *docchi* *wai*u, "Dutch wife," or sex doll. Now, why would the Japanese call a sex doll that? Well, the expression apparently goes back to the period between 1641 and 1853 when the only foreigners allowed to legally trade (or even set foot near) the Japanese home islands were a small group of Dutch merchants, who even so weren't allowed to live on the mainland proper, but on a small (2,000 sq. ft. or about 636 sq. meters for those of you with guaranteed health care) artificial island in Nagasaki Bay called *Dejima*. Because the Dutch merchants living there also weren't allowed to bring their wives or family to the trading post, it was assumed that together with the astrolabes, telescopes, clocks and other gadgets they were introducing to Japan, they were using advanced technology for private needs as well. Now in fact, over the centuries, various Japanese merchants, students and hoo-ers were allowed to visit *Dejima*, and the Dutch likewise were sometimes allowed to visit the mainland, so the isolation was never total, but it made for a good phrease, and so it remained. *Hwa* must be the most sinful man in the galaxy to know all this. *Mech* has changed since these backward days of the samurai era, of course: in the 21st century, Japan no longer greets the foreigner

is where the beat begins, being the first of your heart's four chambers. Mere, your deoxygenated blood (the kind Eigelz doubtlessly had after Excel gave her the...what's the opposite of the kiss of life?) arrives, and where the atrium contracts, it gets squeezed into the right ventricle...They teach you this stuff in school, right?

75.2: Not to be confused with "caregiver," a person who takes care of another person; rather, "caretaker," someone who looks after or maintains a place or property on behalf of its owner. Excel calls it respectfully the *o-russidan* *ii* *Palazzo-sama*, the honorable caretaker Lord II Palazzo. The translator suggested "house-sitter," which is pretty funny, but I liked just "caretaker" better, as *Excel Saga* can be a bit Pinteresque at times. Considering Excel's status as latrine orderly, I could make a *Lowry Darling* reference at this point, but you'd need to have read an awful lot of *Kir* to get it. The one from Newcastle, not San Francisco.

76.1: In case you want to use this phrase yourself, the Japanese is *domoko na* (somebody's) *yokuboo ga* (last) *marotaru* (leaking) *niro ga* (small). Note *niro* is also the noun for "a smell," but it can also be a verb, as it is here. Although actually it's an intransitive verb, so what Eigelz's saying is closer to "someone's leaking last smells." I think that scans better, but here at *Devilite* we are concerned not with poetry, but prose.

84.4: Excel is satirizing the Japanese version of "I come, I saw, I conquered"—*iku, mitu, katsu*.

88.2: In the original Japanese, Excel said "*Nan de kano to wa kimochi warau*"—"What's with that hand, it feels disgusting!" A fine way for Excel to talk after she just made sucking-bum with her junior officer. This, by the way, is the same *kimochi warau* that was once the very last line spoken in the *Evangelion* saga. I predict the new last line—presumably to be spoken at the end of the *Evangelion 4.0* movie—will be "*Mi-sen-juu-go-nen Evangelion ribanaru ibento, genzai, mauuri-chiketto hatsubai-chu*"—"Advance tickets for the 2015 *Evangelion* revival event are on sale now."

97.1: This is possibly a reference to the massive underground parking lot currently under construction in Tunja (i.e., downtown Fukuoka, where the real-life ACROS building is located).

106.3 In the original, *mechikuro*—(there's no actual "th" sound in Japanese) methylene chloride, better known as dichloromethane in the West. It's an industrial solvent with a slightly sweet smell; the joke here may be that methylene chloride is commonly used in plastic model manufacture to join the parts together.

108.5 I just wanted to be the first person to use "who-hay!" in an English manga adaptation since *Devilman: The Devil's Incarnation* in 1986. You will have to take my word that it

awfully stiff for a ministry or PR agency to put out today—today I'd be more like, "Ninno-san! *Jiyuu to heiwa o shin-ryokusha kara mamori naku tane ni tachi agarimasooku!*" "Everybody, let's all stand up together to protect our freedom and peace from the invaders!" If you know where that line comes from, by the way, you're ready to join Genshiken. I bring this point up because I'm still suffering the trauma of realizing my favorite anime film, *Royal Space Force*, is now of sufficient obscurity that knowing a line from it was a passphrase in *Genshiken* (a more recent reference to *Royal Space Force* was the rocket launch in episode #17 of *Gurren Lagann*). Now in Japanese, *Royal Space Force* is written with just five kanji, but according to co-producer Tetsuo Okada (author of the recent *Sayonara, Mr. Fatty*, now out in English from Vertical), the distributor of the film thought this would look too uninviting to the public, so they insisted on something more commercial, like *The Wings of Honneamise*—which, unlike *Royal Space Force*, doesn't really relate to the film, but which does have the tremendous advantage of being written with six kana and only six kanji. It is a terrible thing to have to struggle against one's own writing system. Anyway—and that was 250 words before the "unruly," which sadly isn't even a record—the *danda ryosaku* slogan (which Kikaku is counting on his readers to remember from school) was first popularized by Ieyasu Tokugawa (1543–1616), the man who put the name in the era. The standard and reasonable understanding of it was that Ieyasu needed to lure his fellow samurai that had helped him conquer Japan into a governing class, not just a warrior class, and therefore civil education had to be treated with equal respect to military training. Not too far underneath that, of course, is the idea that Ieyasu wanted to downplay the whole military side of being a samurai, as—having gone to a lot of trouble to do that aforementioned conquering of Japan—the last thing he wanted was for other samurai to follow his example. Instead, whatever violence boysed what was necessary to keep internal order needed to be internalized, hence *dushido* often emphasized how to die loyally under orders rather than how to win *per se* (and therefore may be of questionable use in war; see also Vol. 20's notes for 38.1). Howard Hibbert, in the always-recommended *The Floating World in Japanese Fiction* explains the popularity of *The Forty-Seven Ronin* among Tokugawa-era samurai as evidence that such re-education had succeeded: "...my minor feud between samurai clans could infect the whole country with its excitement. Under the martial law of Tokugawa a private revenge had the drama of a revolution."

This ain't *Six Degrees of Separation*, my slaku. It's Connections, with James Burke.

With *The Road Warrior* still in my mind, I want you to imagine you're mudding this inside a fortified compound in the Australian outback, while I, the editor, ride up outside the gates to address you, cosplaying as the Lord Humungus,

with ignorance and suspicion, but extends a welcome hand to immigrants of all races, revitalizing a country that once seemed threatened by inescapable demographic decline to build a new era of hope and prosperity as a multiethnic nation.

115.5: Waterbabe called Nishiki an *esurari*, an "S-beli," the "S" as in "S&M."

117.1: What? *Miku no Anata* in the original, using the Japanese "meat," and the English "curtain." I would have said "beef curtain," but we have UK readers.

119.2-3: These FX appear to be Shisui's ringtone. Are they sampled on his many outings, or were they already available for download, like "Poker Face"? Hey I say something, by the way, about cell phones? They say that there are people of a certain age who never grew up with a landline phone; they've only used cell phones, and thus may not realize phone conversations are supposed to be clear and comprehensible, not full of static and drop-outs. Technology doesn't always march straight forward, even though we may assume it does. I was startled during the recent 40th anniversary of the moon landing to hear a student say she didn't believe it had happened, because if it can't be done in 2006, how could it have been done in 1969, when they didn't even have cell phones?

120.4: It may be a simple expression, but the look on Matsuya's face, as if rolling her eyes towards the creator, is my favorite in this volume.

173.2: If I'm not mistaken, Excel has never complained about the state of her hair before, not in twenty-one volumes. That's usually morn of an Elguin thing, don't you think? Is that why she usually braids it, so it's easier to maintain?

184.7: In Vol. 04, Mission 1, Iwata was assigned this very same task as punishment for supposedly losing Dr. Kabupu's zap gun in the sewers (see the incident referred to in 18.3, above—actually, he lost the wooden model of the gun, but Kabupu wasn't about to tell him that). In Vol. 04, and here, it was translated as "frog jump," which seems more appropriate in English because it's a real form of Japanese exercise (if old-fashioned, like tossing around a medicine ball that involves jumping while maintaining a squatting position. The original Japanese, however, is *osagiboshi*, "jumping here." The practice seems to survive today mainly in munga, come to think of it. It shows up in *KareKano*. Somehow one doesn't think in English of a rabbit as squatting, though.

195.4: Excel is quoting a famous slogan of the Tokugawa era (roughly, the period discussed in 190.3 above), *danda ryosaku*. That it is not a modern slogan can be guessed by the simple fact it's made up of four kana, which would look



And like the Warrior of the Wasteland, the Ayatollah of Rock-N-Roll-A, "I am gravely disappointed" that more fan art has not been sent in to *Excel Saga*.

But there's one reader, faithful as always, who can walk freely around town (in his case, Sønderborg), around his country (Denmark), or indeed, thanks to the 1965 Schengen Agreement, around any one of twenty-five European nations, with his head held high—Micki Johansson. Micki writes:

Hey Carl and dear Oubliette, I made some recent artwork that I hope could be shown in Volume 21 of Excel Saga.

One picture shows a typical scene of failure as we know it from the series. Look closely and you'll notice Hyatt is there too, or at least her arm and some of her inner fluids.

The other picture is simply Excel posing by doing the V with her fingers to the viewer. Although she looks sort of unhappy, perhaps it's that rope which mystically is being pulled upwards, as if it was recently being triggered by someone.

By the way, I couldn't help but notice how the Oubliette in Volume 19 missed out on the Last Planet reference on page 8—the last panel (Umi going to make some new tea). The outfit she was wearing belongs to one of the female characters from Capcom's snowy game Last Planet. It beats me why she'd dress like this just to make some tea, but perhaps that's just how Umi reacts if frustrated and sad, dressing randomly. haha :D

Wish for the best to all fans and the Oubliette
—Micki

Thank you for the info—and art, Micki! Of course, I figured that she was cosplaying something, but as you know, video games are my weak point as an otaku, as I haven't really played them much since the first Reagan administration. I but I'd get the joke if it was from *Wizard of Wor*. But I've

been having to ask other people to identify such references in *Excel Saga* since at least Vol. 03's remarks about *Tail Coats*. I at least recognized the *Tomb Raider* reference in Vol. 01, for god's sake. But interestingly, that's only because sometime in 1987, I dropped by to visit my best friend from college, and he said, "You should see this game I'm playing—the girl in it looks like she's from one of your anime-mags."

Denmark, you may be interested to know, is ranked, together with New Zealand and Sweden, as the least corrupt nation on Earth (Japan and the U.S. share eighteenth place) by Transparency International, so while this world may be corrupt, even Lord Il Palazzo would agree it certainly isn't Micki's fault.

By the way, you remember those 4-home gag strips that used to be in *Excel Saga*, "Scenes of the Personal Life of Rikdo Koshi"? Good news! In Vol. 22, it's finally back! As *Oubliette* will be back, hopefully with more of your fan art, hint hint. Denmark was also ranked in 2006 as the happiest country on Earth by the University of Leicester's survey of 178 nations. Maybe that's because in Denmark, people send in their fan art, so they rightfully feel good about themselves. If you don't draw, just a letter is fine. Ye ardy, all not-already-Danish people, go to excelsagaforum.com for more details.

—CGH

